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Letters of Harriet, Countess Granville, 1810-1845. Edited by the Hon. F. Leveson Gower. In 2 vols. (Longmans.)

THESE letters have a twofold claim on our attention. Not only do they chronicle, with delightful minuteness, the sayings and doings of that brilliant aristocracy which, employed in feasting, gambling, and intriguing, sped with feverish energy along the primrose path during the nine years of the Regency and the two reigns that followed (1811-1837): not only do they furnish us with many clever studies of celebrities home-grown and foreign—often the merest lightning-sketches achieved in three strokes, yet always characteristic and impressive; but along with all this they discharge another function which Lady Granville herself, we may be sure, never dreamed of their surviving to fulfil, by revealing to us, as we peruse them, a personality of rare and irresistible charm, adorned with each most precious grace of womanhood—with family affections ardent and deep, with a stainless purity of thought, word, and deed, and with a sunny benignity of soul, finding expression in a manner of such radiant graciousness as can have seldom failed to pierce through even the dullest, thickest fog of insensibility or dislike.

The letters contained in these volumes were, with few exceptions, written by Lady Granville to her elder sister Georgiana, Lady Morpeth, and to her brother, William Spencer, sixth Duke of Devonshire, who, in 1811, succeeded his father, and, outliving both his sisters, died unmarried in 1858. They are the eager, irrepressible, absolutely unpremeditated outpourings of her heart of hearts to these two beloved relatives; and in them consequently we have a faithful mirror of her inmost feelings, as well as of her impressions regarding the persons and things around her. Luckily, her son, the Hon. F. Leveson Gower, has taken a reasonable view of his duties as editor, and has wisely preferred to print the letters just as they were written, without omission or curtailment. Their value as a picture of contemporary life and manners is thus immeasurably enhanced, and the easy, spontaneous charm of Lady Granville's epistolary style preserved unimpaired. The information conveyed in the Introduction and Notes, however, is not always to be depended on. It seems odd that a man should need to be set right concerning the details of his own family history; but surely it is not strictly in accordance with the facts to assert (Intro-

duction, p. vii.) that Earl Granville was the second son of the first Marquis of Stafford? Lord Stafford's son by his second marriage was, we know, the first Duke of Sutherland; his son by the third marriage was Earl Granville; but besides these two, there was also a son by Lord Stafford's first marriage, that with Elizabeth Fazakerly, of Prescott, Lancashire—a son who died in infancy. Again, it was not the fifth, but the fourth Marquis of Lansdowne (i., p. 63) who, in 1843, married Mlle. Emilie de Flahault, afterwards Baroness Nairne. And, further, it is erroneous to state, under the year 1830, that Abercromby (afterwards Lord Dunfermline) "had long sat in Parliament for one of the Duke of Devonshire's boroughs." It was not any borough of the Duke's, but one belonging to the Marquis of Lansdowne, namely, Calne in Wiltshire, that Abercromby represented for a period of eighteen years (1812-1830), at the end of which he was succeeded by no less a personage than Thomas Babington Macaulay, who sat for the little pocket-borough until 1833, when he was elected member for the newly enfranchised town of Leeds. But it is only fair to add that slips of this character are of exceedingly rare occurrence.

Lady Harriet Cavendish was the second daughter of William, fifth Duke of Devonshire and his wife, "the beautiful Duchess," of whose transcendent charms and angelic goodness the whole country at one time resounded with the praise. Of all her countless admirers the mother had none more passionately devout than her younger daughter.

"You would be tired of the endless repetition," writes Lady Harriet to the Duchess in 1805, "if I were to tell you how constantly I wish to be with you. I must be very different from what I am before I could feel worthy of belonging to you; but if to love you and admire you, not only as the most indulgent of mothers, but as superior to any human being I ever met with, is to deserve it, you would scarcely find any that could deserve it so much." "I am sure you alone could inspire what I feel for you: it is enthusiasm and admiration that for anybody else would be ridiculous, but to deny it to you would be unnatural."

To such a daughter as this the loss of such a mother must have been a desolating blow. At the Duchess's death in 1806, Lady Harriet, not yet of age, was left wholly dependent upon her elder sister, who, five years before, had married George, Viscount Morpeth, for counsel, consolation and support. With this affectionate protectress she spent most of her time during the three ensuing years, until the happy event of her marriage with Lord Granville Leveson Gower on December 24, 1809. How grateful she was for the loving care bestowed upon her by Lady Morpeth during these years of loneliness and depression, we may gather from a hundred passages throughout the letters in which her obligations are frankly and cordially acknowledged. One or two of these must here be given. From Sandon, the Staffordshire seat of her husband's sister, Lady Harrowby, she writes, as an eight months' bride, to Lady Morpeth:—

"I never wished so much to see you again after

any absence as I do now. To-day is my birthday (29th August), and the first I have been away from you for a long time, and I have been all day thinking how *triste* it is not to see you. God bless you, my beloved G., and repay you for all your kindness to me. If you had loved me less, I should have been a very unhappy and perhaps worthless person. My heart would have been shut up against everything about me, the faults of my character confirmed, and I should neither have had fortitude nor almost the desire to struggle against a lot that without you would have been almost a hopeless one. All this you saved me from, and in fact have been the cause of all the happiness I have since felt."

And again, in 1811, she writes:—

"How could I not love you, not think of your comfort, when I recollect that for years you were the only person that gave any to me? Happiness may have engrossed my time, and even altered my attentions to some of my friends; but for you I have invariably felt the same strong affection and anxious solicitude about everything that concerns you. You, my dear G., are, after Granville, everything to me everywhere. I long to be with you, 'to tend your chamber all the night, and squire you by day.' God bless you. Promise me not to lie in without me."

Lady Granville's marriage was one of bright and unclouded happiness. She is never done singing the praises of "Granville, adored Granville, who would make a barren desert smile"; and, in truth, there can be no doubt but that in him she had won one of the highest prizes which the matrimonial lottery of the day had to bestow. Nor, on the other hand, was he less fortunate in his choice. Lady Harriet was endued with every virtue, every grace which even the most exacting lover could require. Admirably fitted to shine among the brilliant stars of society, she was nevertheless devoted heart and soul to husband and children. Her mind was clear and vigorous, and had been improved by reading and reflection; she had a delightful gift of kindly humour, which played like harmless lightning over the follies and foibles of her friends and acquaintance. Her lot compelled her to pass the greater part of her life in a society which was thoroughly uncongenial to her; but, though she never ceased to long for the blessings of privacy and domestic leisure, she yet contrived to play her part with the best possible grace, supporting all its fatigues and incidental *désagréments* "with untired spirits and formal constancy." In 1825 she writes to her sister from the British Embassy at Paris:

"The Duchesse de Maillé came to me yesterday evening and said, 'Mme. l'Ambassadrice, vous êtes une femme unique. Vous menez avec une grâce parfaite la vie du monde que vous détestez le plus. A vous voir, on ne s'en douterait pas, et on vous en sait doublement gré.'"

During the first fifteen years of their married life Lord and Lady Granville resided in England, dividing their time between London and the country. From 1809 to 1819 they rented Tixall in Staffordshire, the county which Lord Granville represented in Parliament from 1800 until his elevation to the peerage in 1815. At Tixall they were in the midst of friends and relatives—the Staffords at Trentham, the

Harrowbys at Sandon, the Bagots at Blithfield, the Talbotts at Ingestre, and many others. Here is an amusing account of a house-party at Trentham in 1811, which included the Comte d'Artois (afterwards Charles X. of France) and his son the Duc de Berri:

"We are in the midst of Monseigneurs and amazing noise, not propitious to a headache. Monsieur forgets we are all beyond our teens and plays at bo-peep with Lady Stafford and me. The little hideous Duc de Berri smouches us all. He is clever and sings well—warbles delightfully all the opera duets and trios with Lady Harrowby and her daughter Susan, a little angel who sings beautifully and grows prettier every day. But he is *difficile à vivre*, and tries Lady Stafford by finding fault. To-day the eggs at breakfast were abominable. 'Ma foi, Madame, Mesdames vos poules ne s'acquittent pas bien.' They laugh unmercifully at the Baron, who, being now lightened of the Baronne, is quite outrageous with spirits and liberty. You should have heard the shout when he said by mistake, 'Monseigneur, si jamais j'ai le gouvernement d'une *vielle*,' instead of 'ville.' They all think it a good joke my loving Granville, just as they might if I was *amourachée* of some snuffy old Frenchman, shout if they find us together, pretend that I go *pour battre les buissons* before him when he shoots. Lord help them!"

This would probably be thought by most people a fairly easy and unconstrained mode of living. However, to Monsieur and the Duc it seemed as though they were suffering *une contrainte mortelle*. Arrived at Sandon, kind, gay Lady Harrowby's home, they hopped about like two birds escaped from a cage, and seemed to breathe easier and tread upon air:

"Monsieur, dear, good-natured man, does not like to be puzzled with persiflage, and here he may shout his lungs out if he pleases. We drove him to Shugborough yesterday, and found Lady Anson with about a dozen women prepared for him. You should have seen all her nerves at work, Mrs. George bursting, with every now and then a strong fit in a corner. Little Miss Black more demure, more like Miss Trimmer [Lady Granville's former governess] than ever. Monsieur and Berri balancing in the midst of them. Monsieur with the only joke he ever cuts. 'Ah! Ah! Lady Anson [i.e., 'Lady 'Andsome'] Ha! Ha!' and then universal shouts from all sides. There was a splendid meal prepared—entrées, ragoûts of all sorts and sizes, wines, ices, prepared and devoured. As we returned—'Charmante femme Lady Anson, des dents magnifiques; des truffes, mais des truffes comme on n'en voit pas.' The Baron—'Je n'ai rien mangé.' 'Oh! Baron!' 'He bien, Monseigneur, une douzaine d'écrevisses, quelques glaces, je n'appelle pas cela manger!' This is a specimen of French stomachs."

Of course Lord and Lady Granville visited Paris after Waterloo, to see the Allied Armies assembled without the city, and the Parisians themselves "quite wild with rapture at having been conquered again." Lady Granville was astounded at the levity displayed by the French in the hour of their country's humiliation. Even on the road to Paris, she observes, the men were smiling and complacent, and the women in ecstasies; only "the soldiers were gloomy and silent to a degree not to be mistaken." She went to the Opera:

"The house was full and brilliant beyond

measure; all nations, all embassies, boxes for every king and emperor of the known world, and scarcely a reputable woman besides myself. But what do you think they shout at, applaud, *pâment de rire* over. They dance the *Battle of Waterloo* in all its details! The Imperial Guard wounded form dejected groups, embrace the National Guard, whilst a smart English officer makes most brilliant entrées. This *héros de la pièce* ends the ballet with presenting a French officer whom he has taken prisoner to his mistress, who had imagined him lost. They both kneel to him and kiss the hem of his garment, and dance a finale amidst bursts of applause. Metternich sat by me at supper at Lady Castlereagh's, and we agreed that it was worth coming any distance to see this proof of national character, and confirmation of what that character is reduced to. Even the Emperor of Russia is shocked at their frivolity. It is universally believed that Louis is only safe whilst the Allied Armies are here, at least, unless it can be made so decidedly the interest of Fouché and others to keep him on the throne that no speculation of villainy and perfidy can profit them in a change."

Two years later on the Granvilles revisited Paris to find Fouché disgraced and in exile, and M. Decazes the leading minister of the day:

"Granville dined yesterday with M. Decazes, near St. Cloud. His sister, Mme. Princeteau, did the honours, and those who like to laugh at the king say he is desperately in love with her. She goes by the name of *la coquette bourgeoise* or *la coquette royale*. She has neither beauty nor manner. Granville found a number of the députés there at dinner. He says they were very unlike Frenchmen, and that it put him in mind of a dinner at Brompton [Mr. Canning's residence]: great discussion, no talk of dress or women. He says these un-ultra men have neither the *petit maître* or grand polished manner of *vieille cour* Frenchmen. Puysegur,* who called here yesterday, with eyebrows and hair as black as jet, passes his life in the foyer of the Théâtre Français, abhors Decazes, and mourns over the *décadence* of Frenchmen and *galanterie*. 'Aussi les pauvres femmes sont d'un ennui! La galanterie n'existe plus. Les maris jouissent d'une sécurité. Il faut aller en Angleterre pour chercher un séducteur! Mais voyez donc ce Standish, formé par M. Montagu, il a une affaire Proctor. A présent il doit se croire homme parfait, il est au pinnacle!'"

Elsewhere she writes:

"It appears to me that Louis' name should again be changed from *l'Inévitable* to *l'Impossible*. He has not more power in France than I have, and I think less consideration. The princes are extremely *agissant*, too short-sighted to understand any measure of policy, and too presumptuous to foresee any difficulty; they do all the harm that at such a moment ill-timed and ill-judged severity can do. The ultras are very violent and more injudicious—so much hatred and abuse can never be of advantage. I believe Puysegur would willingly play the part of Guy Faux. After Ney's execution he went with Monsieur to the play. There was some applause when they entered, upon which Puysegur patted Monsieur on the back, and said: 'Encore deux ou trois petits pendus de plus, et la France est à vos pieds.' When he was one day wishing for the

* A zealous ultra-Royalist, who was with the Comte d'Artois during his sojourn in England in 1811. Lady Granville describes him in that year as follows: "M. de Puysegur is really *concentré* into one wrinkle. It is the oldest, gayest, thinnest, most withered, and most brilliant thing one can meet with."

good old times, and somebody said they were afraid *les abus* would creep in along with them, he exclaimed in an ecstasy, 'Et c'est surtout les abus!' He now talks of little else but beauty and intrigue, and is very proud of having had an *affaire* with Mlle. Goslin, a *figurante*, though she has jilted him for the first tenor of the Opera."

Not every Frenchman, however, shared Puysegur's views on the subject of *galanterie*. Lady Granville tells her sister of "a little, neat Duc de Rohan," whom she meets at Charles Ellis's and elsewhere, warbling about *ruisseaux et les premiers amours*.

"Horror of Mr. Montagu [the Mentor of Puysegur's 'M. Standish'] and of M. de Flahault [with whom every Frenchwoman and many Poles and Russians were madly in love], and a very reasonable share of self-approbation, seem his leading characteristics. His vanity is really like a farce. Somebody was complimenting him one day on his having an expressive countenance. He replied: 'Oui, mais il faudrait me voir quand je prie.'"

Of another Duc, she writes:

"M. de Gramont is the only one of his family not very ultra. He keeps his politics at dinner pitch, so that there is no society in which one has not the advantage of meeting him."

Of Talleyrand, Lady Granville records an admirably witty observation:—"Le Roi se sert de sa chartre comme de son parapluie: il ne l'étale que quand il fait mauvais temps, il le garde sous son bras quand il fait beau."

Early in 1824 Lord Granville was named ambassador at the Hague, and at the end of that year was transferred to Paris. He resigned this post in June, 1828, when Huskisson, Charles Grant, Lords Dudley and Palmerston, and the other Canningites retired from the Duke of Wellington's ministry. He was, however, re-appointed to Paris in 1830, upon Lord Grey becoming premier; and (with the exception of a few months during Peel's first administration) he remained there as ambassador until the autumn of 1841.

For some time after her arrival in Paris, Lady Granville took a very desponding view of her position and prospects. To Lady Morpeth she writes:

"*Private and Confidential.* My dear, French people are—what shall I say? what I don't like, as most comprehensive. I believe the exquisite set into which it is my good fortune to be admitted is the worst specimen of the kind. They begin by thinking themselves *ce qu'il y a de mieux au monde*. Their talk is all upon dress, the opera, Talma. There is not as much mind as would fill a pea-shell. I am told they are charmed with me. They ask me to their most intimate coteries. They—in a word, they protect me, and I come from their *égards* humiliated by their kindness, oppress by their *bienveillance*.

"I walk in and am put upon a couch. Up comes a *jeune duchesse* or an old *marquise*, and gives me five minutes, such as I, to my shame, have sometimes given to a country neighbour, or to some distant connexion.

"It is odd that their effect upon me is to crush me with the sense of my inferiority, whilst I am absolutely gasping with the sense of my superiority. What a thing to write, but it is only to you. But the truth is they have an *aplomb*, a language, a dress *de convenance*, which it is as impossible for me to reach as it would

be for one of them to think for five minutes like a deep-thinking, deep-feeling Englishwoman."

As years went by, however, her ideas on the subject of Paris and the Parisians underwent considerable modification; and when the time came for her to make preparations for her departure from the Embassy, she could write to Lady Carlisle (Morpeth) as follows (June 12, 1828):

"Nothing ever was like the kindness of the regrets expressed here, and I shall have some; but there are immense compensations. . . I love the people here for their excessive kindness, and for the universal and strong feeling of admiration and esteem felt for Granville. I have the delight of seeing how entirely his character is appreciated, and his departure lamented. . . .

"He is very sorry, but sorry like an honest, noble-minded man—no repining, no irritation. He stands by his own conduct, without one shade of bitterness or unfairness. In short, I think more highly of him than of any human being—happiness enough for any woman, Lady Carlisle."

And here we must take leave of Countess Granville, although there are a thousand admirable things in her more recent letters which, did space allow, we would gladly transcribe for the benefit of our readers. But, after all, this would be but a superfluous task, since these volumes, which have already reached a second edition, cannot fail to be widely and carefully studied. On their importance to the historian there is no necessity to enlarge here; but to many it will seem that their chief value lies in the vivid impression they convey of the character of the letter-writer herself—of the high-minded, tender-hearted English lady, whose devout affection and companionship proved, to quote the words of Mr. Charles Greville, "incomparably the greatest of the many blessings vouchsafed to Lord Granville through the whole course of his prosperous career."

T. HUTCHINSON.

Readings from Dante's Inferno. By the Hon. William Warren Vernon. In 2 vols. (Macmillans.)

THE name of Vernon has long been nobly linked with that of Dante. Lord Vernon, the author's father, spent much time in Florence, and proved his enthusiasm for Italy's greatest poet in various ways. He not only gave most generous encouragement to Dante students for the promotion of critical research, but he also devoted his own knowledge and resources to the same task by publishing a splendid edition of the *Divina Commedia* and faithful reproductions of two ancient commentaries on the *Inferno*, i.e., the "Chiose" attributed to Dante's son, Jacopo Alighieri, and the "Comento d'Autore anonimo," since ascertained to be the work of Ser Graziolo de Bambagioli, Chancellor of Bologna.

Mr. William Warren Vernon is a Dantist of established fame, and has continued the family tradition with equal earnestness and still greater energy. His first care was to complete the task, projected by his father and brother, of giving to the world the only perfect edition of the Latin Commentary of Benvenuto da Imola, declared

by experts to be the most learned exposition of the *Divina Commedia* produced in the poet's time, as likewise the richest in its records of contemporary life and thought. Meanwhile Mr. Vernon was engaged on independent studies of the great poem, and these resulted in the *Readings from the Purgatorio*, published a few years ago. Originally, these were real "readings," prepared for the benefit of certain friends, and delivered to them in a picturesque Florentine room. It was a delicate pleasure, keenly enjoyed by us all, to hear Dante's verse with a running commentary from our learned host. We were ravished from the work-a-day world to a region of reverent delight: a temple of poetry in the heart of Dante's own city. For the windows of that room framed the olives, oleanders, and cypresses of the hillside, rising to San Miniato from the storied Via de Bardi.

Long residence in Italy and thorough mastery of its language and literature have specially fitted Mr. Vernon for the task of translation, enabling him to render difficult idioms and fine shades of meaning with a precision scarcely to be attained by distant scholars whose knowledge of Italian is chiefly derived from books. This is the verdict of more than one leading Italian writer. In Tuscany, Dante's language is still to a great extent the living vernacular of the people. For Dante became the father of modern Italian when he decided to express his ideas in the vulgar tongue "in which even housewives chat together." To this day every peasant you meet in the Pistoian hills will be found to use phrases and expressions of the true Dantesque stamp.

Mr. Vernon's present work, built on the same lines as the *Readings from the Purgatorio*, is an equally valuable and even more comprehensive guide. After conning its pages students may freely plunge into the text of the *Inferno*, and enjoy its beauties unchecked by any difficulty of phrase or allusion. The author's method of exposition sweeps all obstacles from the reader's path, while keeping his mind on the alert by a store of fertile suggestions. First of all, a general outline of each Canto is presented. Next, one or two tercine are given in the original, followed by an accurate prose version. Then all particulars, allusions, similes, &c., are explained, commentators quoted, abundant references supplied from Dante's own works, the Scriptures, classics, and poets of all countries; sources of inspiration are verified, and numerous other illustrations and comments added in the footnotes. Thus, thanks to the author's vast range of study, the work is not only a Dante encyclopædia, but also a guide to the literature of the period, and to the main stream of medieval thought and theology.

To the hasty reader, two stout volumes on the *Inferno* alone may possibly seem alarming, but let him tackle them bravely. He will find the contents so well arranged as to enable him to confine his attention at first to the original text, its English rendering and indispensable elucidation, leaving the wealth of critical and historical notes to be studied at leisure. Besides, on so steep a course, is not victory to the tortoise rather than to the hare?

Mr. Vernon's special study of Benvenuto da Imola has not blinded him to the merits of other commentators, ancient or modern. Indeed, one would be tempted to assert that he was familiar with them all, were it not impossible for any one man to grapple with the accumulated mass of Dante literature, or follow every turn of the fantastic labyrinth through which the thread of the poet's meaning has been arbitrarily dragged. For instance, that learned Dantist, Prof. A. D'Ancona, cites an individual who considered that the draining of the Maremma was plainly foretold in Canto I. of the *Inferno*, and consequently that verse 90, "Ch'ella mi fè tremar le vene e i polsi," proved that Dante was feeling the effects of the Maremma fever, and so on.

Touching the much contested significance of the famous "Veltro," Mr. Vernon quotes numerous authorities, discusses their respective theories, and explains his own view of the question. He holds that the "Veltro" referred to in Canto I. is undoubtedly Can Granda della Scala, but that, as Dante firmly believed in a future liberator whose identity was not yet revealed, his hopes were probably fixed on different personages at different times. Certainly, at one period, while an eye-witness of the lofty promise and ambition of the youthful lord of Verona, Dante may well have thought him destined to play the part of his ideal emperor. Prof. D'Ancona maintains, on the contrary, that Dante looked to an ideal Pope as the coming saviour of Italy. But there is no space here to discuss the respective proportions of the poet's Guelph or Ghibelline tendencies, much less the changes wrought in his creed by the force of public events.

Regarding Beatrice, we are grateful to Mr. Vernon for rejecting the modern heresy, reducing that lovely lady to an allegorical abstraction. Is not the *Vita Nuova* a human document of "palpitating reality"? Knowing in how glorious and divine a light the object of their calf-love is seen by the most ordinary young eyes, it is natural that the Florentine poet should have idealised the heroine of his youthful dreams, and later on, amid the stern vicissitudes of his life, remembered her as a perfect being, a guardian angel, invested with every heavenly attribute as well as earthly charm. Even Prof. Bartoli, after asserting his disbelief in many volumes, has been converted to the flesh and blood theory, and acknowledged the existence of Beatrice dei Portinari. His retraction is due to the following passage in the *Comento* of Pietro Alighieri (Ashburnham Codex, No. 841):

"Et quomodo hic primo de Beatrice fit mentio, de qua tantus est sermo maxime infra in tertio libro paradisi, premittendum est quod revera quidam domina nomine Beatrix insignia valde moribus et pulchritudine tempore auctoris vixit in civitate florentie, nata de domo quorundam civium florentinorum qui dicuntur Portinari, de qua Dantes auctor prociis fuit et amator in vita dicte domine, et in ejus laudem multas fecit cantilenas: qua mortua ut in eius nomen in famam levaret, in hoc suo poemate sub allegoria et typo theologie eam ut plurimum accipere voluit" (chap. ii., *Inferno*).

In conclusion, these "Readings" claim

the heartiest welcome from all lovers of Dante. Their author is so imbued with the spirit of Italy, so versed in its language, literature, and history, that he pilots the student through the intricacies of the poem, even as Virgil led Dante through the shades of Hell.

Dr. Moore furnishes a valuable introduction; and the work is farther enriched by a full index, prolegomena, chronological tables, and an explanation of Dante's cosmography.

LINDA VILLARI.

Romantic Professions, and other Papers. By W. P. James. (Elkin Mathews & John Lane.)

IF I express the opinion that there is not very much that really needs to be said about Mr. James's essays, I hope the remark will not be taken as one of depreciation. To avoid the possibility of such a misapprehension, I hasten to add that the perusal of them has occupied several hours in a very pleasant fashion; and when one can honestly say this of a book, the confession—though it be autobiography rather than criticism—has some of the effectiveness of critical eulogy. The volume is enjoyable, because it is composed of the bright and easy discourse of a well-informed and able man upon topics in which all cultivated people are more or less interested. There is not much to be said about it, because Mr. James's style lacks the individuality which gives charm and quality to the essays of such very different writers as Mr. R. L. Stevenson and Mr. Augustine Birrell: it reminds one rather too strongly of cast iron; it has the impersonal cleverness which characterised the *Saturday Review* in its palmy days, coupled however with an urbane geniality alien to the columns of that once formidable journal. If Mr. James be a young man—a supposition discredited by much internal evidence—it is very curious that he should have hit upon the literary manner favoured by the generation preceding his own.

Of course, in eight longish essays, each of which deals with a set theme in a fashion which, though light, is worthily business-like, there are to be found "views" which might be talked about through any number of columns, possibly in an interesting manner; but a critical journal does not exist to provide space for such discursive expatiation, howsoever agreeable it may be. One of Mr. James's most readable essays is devoted to "The Naming of Novels," and the first purely critical remark that suggests itself concerns the name which he himself has given to his collection of miscellaneous papers. In this essay Mr. James makes many suggestions—most of them good ones—but in this connexion it is only needful to mention three. The first is that what may be called fancy titles, such for example as "Not wisely but too well" or "What will he do with it?" are generally objectionable. The second is that a title should, if possible, excite curiosity without satisfying it. The third is that the best title will often be one which steers clear of the principal object of interest in the work

("Ivanhoe" is an instance in point), as the author will thus be saved from the necessity of writing up to his title-page. Mr. James has himself acted upon every one of these three rules, and I think that they are all good; but only the first two seem valid when applied to literature in general as distinguished from the literature of fiction in particular. Judged by them "Romantic Professions" is excellent. It is not a whimsical title like "Three-Cornered Essays," or "The Harvest of a Quiet Eye," and it certainly excites curiosity, because, owing to the double meaning of the word "professions," no intending reader can be quite certain what is meant by it. But just as *Ivanhoe* is a comparatively unimportant person in the romance to which he gives a name, so the title-paper of Mr. James's volume is the thinnest and least valuable item in its table of contents; and in the case of a collection of essays the third rule is, to say the least, of doubtful application. The writer's thesis is that there are certain callings in life which cannot possibly lend themselves to romantic treatment. The profession of a soldier, a highwayman, or even a barrister may be treated romantically in a satisfying manner; not the equally, or more, useful callings of a tailor, a hatter, or a butcher. It will be seen that the main proposition is almost crudely obvious; and obviousness of idea, though not in itself objectionable, demands to be relieved by light-handedness of treatment. Now, Mr. James in this essay is not light-handed. Each page of the paper is in itself bright and light enough, but there are too many pages: Mr. James piles his examples and illustrations upon the top of each other, as if he were proving a dogma acceptance of which was necessary to the soul's salvation. The theme is really a good one, and the only defect in the treatment of it is the over-emphasis given by undue copiousness. It is a theme that would have attracted Lamb had it occurred to him; but he would have played with it instead of working at it: "Romantic Professions" as an essay of Elia would have left us with an appetite rather than with a sense of repletion.

The essays "On the Naming of Novels" and "Names in Novels" are less obnoxious to this criticism, because in them the field is wider, and a certain prodigality of illustration is necessary to the covering of it, though in the first-named paper the matter taken from so very familiar an authority as Forster's *Life of Charles Dickens* might perhaps have been condensed with advantage. Both papers are, however, so excellent and interesting that anything in the way of carping criticism seems to savour of ungraciousness. The principles which, in Mr. James's opinion, should regulate the naming of novels are admirable; I would say unimpeachable, were it not that these are days in which the paradox-monger will impeach anything. Nor are his applications of the principles less to be commended, though one of them is surely a little doubtful. Mr. James seems to consider "*Ivanhoe*" a good title, because *Ivanhoe*, the man, is not a dominating character in the book; and yet he implicitly condemns the title of "*Daniel Deronda*" on the very same

ground. The reviewer is known to be an expert in the manufacture of inconsistencies; but unless I have misapprehended Mr. James's meaning, here is an inconsistency ready made.

To many readers the essay on "Names in Novels" will prove the most interesting in the book, though it raises rather than answers the question, whether the mere look or sound of a proper name has any suggestiveness apart from associations connected with it. The novelists as a body have answered in the affirmative, though with varying degrees of definition. The old-fashioned idealists simply gave pretty names to their heroes and ugly names to their villains, but were not careful about subtler niceties of nomenclature. Dickens gave himself a choice of names which seemed about equally appropriate to the character, and his final selection seems to have been often little more than fortuitous. For Balzac and Flaubert, however, there was only one possible name for each imaginative creation, and if it did not come it must be found. The story of how Balzac dragged Léon Gozlan half over Paris, and was rewarded by finding "Marcas" over a tailor's shop, is pretty well known; but Mr. James quotes a less familiar story of Flaubert and M. Zola. Both novelists were engaged in writing a book, and the living novelist described to his friend the part allotted to one of his characters for whom he had just found the name of Bouvard:

"Some days later a common friend came to Zola informing him that Flaubert was in despair; that Bouvard was precisely the name he had fixed upon for one of the characters in his own book; that it had cost him six years of research and labour to find it; that he had discovered it at last in Normandy, in a village near Yvetot, and could never hope to replace it. It was all over with him if he could no longer couple the name of Bouvard with that of Pécuchet, for together they were the key-stone of the work. 'Well,' said Zola, gravely and sadly, after a long pause, 'let him have it. But I must love him very dearly to give up such a unique and unapproachable name as Bouvard. However, it belongs to an idiot whose sign I can see every day from my windows.' The news of the concession was carried to Flaubert, who immediately started to embrace and thank his friend, fully appreciating his disinterestedness, and frankly confessing his inability to have done the same."

"The Great Work" is a brightly written and ingenious protest against the demand that every literary artist shall produce a *magnum opus*; and "The Poet as Historian" is an effective plea for the imaginative treatment of history. "Romance and Youth" is the slightest and "The Historical Novel" the most solid of Mr. James's essays; but the book from first to last is pleasant reading.

JAMES ASHCROFT NOBLE.

Principles of Political Economy. By Prof. J. Shield Nicholson. Vol. I. (A. & C. Black.)

PROF. NICHOLSON tells us in his Preface that his book is meant to cover the same ground as Mill's *Principles*, and we may

take it as meant to do for Mill what Mill meant to do for Adam Smith—namely, to bring his book up to date. But there is no minute imitation of Mill's arrangement of subjects, nor, as a matter of fact, does Mill figure much more prominently in the book than other economists. Prof. Nicholson, in fact, gives us very good reasons why he should not (p. 6).

The book before us has the special characteristics of the present period of economic writing. Besides discussions of economic method, and of land, labour, and capital, we have sections on utility, consumption, and the notion of consumer's rent. The last is only mentioned to be criticised; and final utility itself (though the theory is not disputed, but held over for use in the second volume) is shown to be much more individualistic—if we may so apply the word—than many writers have interpreted it:

"It is the attempt to measure utility in terms of money that appears to me delusive. For strictly speaking, we can never get beyond one individual, and that, too, under hypothetical conditions" (p. 59).

Another modern feature is the introduction of illustrations from history and from present trade and industry. The history is introduced not (as by Marshall) chiefly in one chapter by itself, but in the course of the book where the subject seems to require it.

Yet—and this is no less a modern feature—the book is essentially theoretical in the good sense of the word. It is a careful re-statement of theory. The "law" of diminishing returns (chap. x.) is in this way restated, after a discussion which is, perhaps, the best in the book, good as the rest are. It may be doubted, however, whether Prof. Nicholson has been able to maintain the uniqueness of the position of land in this case, or (later) in regard to rent. He says:

"In any single factory there is a limit to the advantageous increase of the labour of machinery employed; but for practical purposes the number of factories can be indefinitely increased, and equal quantities of labour and capital will give at least equal returns" (p. 160; compare also p. 173).

But it might be replied that the limit in the case of the factory is not to the amount of product, but to the amount of profit, and the only peculiarity of land is that there is a limit of product. The limit of profitability is soon reached even in factories; and it is the common existence of diminishing returns of profit that justifies the inclusion of both agriculture and manufacture under some law of diminishing returns.

When we pass to the second book and deal with *Distribution*, we have at the outset an original criticism of Mill's attempt to separate Production as under physical law from Distribution as arbitrary and of human institution. Prof. Nicholson considers that Mill founded this view unconsciously on Austin's theory of Sovereignty. Mill's idea is that the sovereign power can lay down what rules it chooses for the distribution of wealth (p. 223). And our author contends (after Maine and others, and even with the support of Mill's French authorities)

that the sovereign's sovereignty may be more truly said to be due to conformity with an existing distribution than the distribution to the precept of the sovereign (p. 225). Prof. Nicholson here and elsewhere appears as a powerful critic of sweeping schemes of state interference. "The distribution which admits of the greatest liberty may be more properly described as economic than that which aims at greatest utility" (p. 233). Naturally, under the head of Distribution the author has greatest scope for historical references; but there are besides these, even in this volume, theoretical discussions (as on Wages) of great value. It is interesting to note that the strong opinion he held in 1883 (in *Tenant's Gain*) in favour of compulsory compensation of tenants for almost all improvements has been shaken by the unsatisfactory working of recent Acts (p. 322).

In the second volume, not yet published, we may expect to find the problems of exchange, government, and taxation treated in an equally thorough manner. The professor's writings on currency are well known, and anything that comes from his pen on the subject will be received with respect even by those who disagree with him.

J. BONAR.

NEW NOVELS.

In Direst Peril. By David Christie Murray. In 3 vols. (Chatto & Windus.)

Benefits Forgot. By Wolcott Balestier. In 3 vols. (Heinemann.)

The Shibboleth. By Mrs. Vere Campbell. (Ward & Downey.)

The Travels of Matthew Dudgeon, Gentleman. (Longmans.)

Maria, Countess of Saletto. By E. Arbib. Translated by Sydney King. (Digby, Long & Co.)

Forewell Love. By Mathilde Seroo. Translated by Mrs. Henry Harland. (Heinemann.)

The Queen against Owen. By Allen Upward. (Chatto & Windus.)

Outlines. By Florence Henniker. (Hutchinson.)

A Study in Colour. By Alice Spinner. "Pseudonym Library." (Fisher Unwin.)

CAPTAIN FYFFE has faced danger in every quarter of the globe. He meets his fate in Violet, the daughter of a patriot Italian, the Count di Rossano. The Count has fallen into the hands of the Austrians, and is confined in a loathsome dungeon. Fyffe undertakes his rescue. He accomplishes his purpose with ridiculous ease, but his troubles have only begun. The Count soon becomes eager for fresh enterprises, and Fyffe is drawn into the conspiracies by which Italy is to be freed from her oppressors. Treachery is rife around him. His friend, George Brunow, lured by the Baroness Bounar, the Jezebel of the piece, sells himself to the Austrians. One after another Fyffe's plans for rescuing the Count from his perilous position fail him; and in the end he has to resort to the desperate expedient

of breaking into the room where Violet's aunt is sleeping and forcibly taking from her the sum of £40,000, which, destined by Violet for her father in payment for arms and ammunition, would otherwise have fallen into the hands of Italy's foes. Of course, all this is as thin as could be. The faults of the tale are conspicuous, too, in Mr. Murray's characterisation. It is true that George Brunow is an exception. He is real enough to satisfy the sternest realist. We all know the type—the irresponsible farceur and liar, congenitally incapable of speaking the truth, who does not feel disgraced when detected in the most glaring falsehood. The defects of the novel are the defects inseparable from melodrama. If these be granted, it will be possible to enjoy Mr. Christie Murray's lively fancy and fluent style; while no one need lay this book aside in the confident expectation of finding a more interesting one.

With all its fine qualities there is much to forgive in the late Mr. Balestier's story. Brimming over with cleverness as it is, the author had not a happy method of narration: he slides away from his point aimlessly, losing his scheme in a maze of useless detail and verbiage. No doubt this prolixity serves to bring us into direct touch with the ways and manners of camping life, but the tall talk of an American mining town becomes peculiarly irritating when pursued through countless pages. The book must be taken frankly and unreservedly: its readers must possess their souls in patience; the better kind will come to accept its defects uncomplainingly, in deference to its virtues. It is distinguished by a high seriousness, a nobility of thought which renders it peculiarly agreeable reading. Mr. Balestier evidently believed that woman holds the conscience of the community; and if it be objected that in Dorothy we have Margaret in replica, it must be remembered that about all really good and pure women there is a strong family likeness. It is only in the nature of things that Philip Deed should be a replica of his father, and that in Jasper we should see the father again, though another part of his complex nature is emphasised in his elder son. James Deed ruins himself in order to punish his son, not for robbing him of his worldly goods, but for taking from him in doing so his most valued possession—his love for and trust in that son. The consequences of his act are terrible enough: they come near tragedy, and the resulting situations are treated with subtlety and art. But in nothing was Mr. Balestier more admirable than in his analysis of character and motive. Toward the final chapters he relaxed; his tense mood suffered a rebound. He seems almost to give away the moral positions for which he has fought. I perceive the intention, but I cannot think it was well-advised. The book is distinctly Meredithian. Mr. Balestier delighted in check and counter-check. He played with a character, a situation, a phrase even, and then by a bold and adroit stroke would suddenly achieve his intention.

Mrs. Vere Campbell's book will perplex many minds. Not a few will regard it as

so much rodomontade; others will imagine it was written under the influence of opium—indeed, one needs to read and re-read many pages before one frees one's mind of this suspicion. It is difficult reading; the light which leads us to the author's meaning is sometimes merely a glimmer, but now and again it shines brilliantly, and, being modest, we ascribe to our own density what of obscurity remains. It is, however, unnecessary to abase one's self too absolutely; for I am confident that much of the work was as fitfully conceived by the author as it is perceived by the reader. This is not said in condemnation. The novel is the outcome of a high state of mental exaltation, by which I do not mean to hint at cerebral disorder. To say of it that it is a rhapsody in prose would be to deny inferentially the fine rhetorical qualities it undoubtedly possesses. Sometimes one suspects Mrs. Campbell of being in alliance with the neurotic writers of the hour: the women we all pity, in that a malady, half mental, half physical, has afflicted them with what may be fitly called a dry-rot of the passions, so that they mistake impotence for purity. But this suspicion, coming again and again in the earlier chapters, is dispelled once and for all before we are half way through the volume. Nor do we adhere to an opinion dimly adumbrated, that Mrs. Campbell intends a tremendous satire on the good easy man, whose conception of monogamistic happiness is to catch a woman in the rough and mould her to himself. The main idea of the story is an extraordinary one. Julian Hawthorne conceived something like it, and so, too, did Charles Dickens in *Great Expectations*. Here we have a man, blasé of all experience, filled with hatred of himself and his kind, resorting to the ghouliah expedient, in the direction of obtaining relief and satisfaction, of creating his counterpart in a woman in whom he hopes to fulfil his duality. Now, despite intermittent lapses into incoherence, the idea is worked out with skill, and sustained with remarkable spirit. The books attracts by a carefully regulated balance between admiration and horror; now it touches on the infinite, then it plunges into the muddiest depths of materialism. Its pathos is sometimes exquisitely poignant: we wander in the dark labyrinths of the soul, its innermost depths, but we see light. Impressionistic to the last degree, *The Shibboleth* is full of beautiful pictures and allegories; it is a cunning amalgam of realism and idealism. Latimer Uden and Estelle Eyrith, even Rosemary Ffrench and Christine Linn, may not be exactly flesh and blood, but they are decidedly not symbolic types: no one who has made their acquaintance will readily forget them. The cleverness of the book, in parts, is extraordinary, some of its situations are superbly wrought; its insight is rather masculine than feminine, and sometimes one is amazed that the work is a woman's. The mischief of the book is that its full comprehension can only come to those who have dived deep into the dark waters of spiritual experience—who have been on the rack and submitted themselves to the

torture rather than turn apostate. The question may be asked, is such reading as this beneficial to folk already sufficiently punished for eating of the fruit of the forbidden tree?

We are told to expect from *Matthew Dudgeon, Gentleman*, a true relation of his travels and adventures in Algiers, the long time of his slavery there, and the means of his delivery; but we are cheated of our expectation, getting instead the narratives of the adventures of persecuted ladies and disappointed swains, of all and sundry, but very little about Dudgeon. Of course this method of story-telling has the sanction of the earliest romances—Boccaccio, the Arabian Nights, and the rest; but other times, other manners, and anything more inconceivably wearisome than this constant shifting of scenes, I cannot, for my part, imagine. We travel further and further away from verisimilitude; the author should at least keep some coherent thread of interest going. Let him take lesson from Mr. R. L. Stevenson's *Dynamiter*.

"We English," says one of the characters in Signor Arbib's comedy, "have not the habit of falling in love with other men's wives," and certainly this vivid description of Florentine society, where every one neighs after his neighbour's wife, might tempt Englishmen, whose memories are short, or whose experience is limited, to smite their breasts and thank God they are not as other men. Signor Arbib lets us loose in a menagerie of satyrs; and whatever his intention, he produces the effect of boundless contempt for the dirty crew. We know from independent sources that his picture is not overdrawn; but it is significant that even the men whom he depicts as honourable, such as Roberto Chignolo and Achille Spontini, are by no means free from reproach. The story of the Duchess di Belfiore's patient and successful contest with a wanton who has beguiled her husband, of Elvira Oviglio's impregnable virtue, and above all of the Countess of Saletto's marvellous endurance under the neglect and worse of her morose husband, sweetens what would otherwise be a nauseating narrative of bestiality and corruption.

In *Farewell Love* we continue Signor Arbib's parable, though as a work of art Mme. Scarfoglio's novel is greatly in advance of *The Countess of Saletto*; but then this accomplished lady has been singularly fortunate in her translator. *Addio Amore* was published in 1887, and is therefore anterior to *Medda Gabler*, with which drama it has some points of general resemblance. Cesare Dias, who, without making any definite effort to that end, wins the hearts of two sisters, is so consistently and powerfully presented that he stands out distinctly among the spectres who flit across the pages of modern fiction. Dramatic, terse, and convincing, the fortunes of Anna Acquaviva, the victim of neurotic degeneracy, will be followed with interest, and the reader will respect the artist who gave her life.

Mr. Allen Upward's novel is ingenious, though its plot rests on an insecure basis.

There was not a ghost of a chance of the judge summing up in the way suggested, the evidence being purely circumstantial as well as flimsy. Again, the law technicalities are too laboured to be picturesque, and a vast amount of foreign matter is introduced which in no way furthers the action of the piece. Nevertheless the satire on the wonderful way of a judge with a jury is good, if a little overdone. We are taken behind the scenes and shown how a British jury comes to its decision. The satire here is as effective as anything in the book.

The Hon. Mrs. Henniker is best in the first and last of the tales she offers us. The story of the statesman, who, despite his inflexible morality, falls in love with his wife's cousin, and of the cruel way in which fate robs him of his reward when he might have claimed it honourably, is pathetic. The quartet is calculated to make one cry rather than laugh; but Mrs. Henniker is never tiresome, nor does she lack art.

I cannot call to mind a more graphic or readable description of life in the West Indies—Creolia the author calls the island she has selected for treatment—than is supplied by this latest volume of the Pseudonym Series. The idiosyncrasies of the black, brown, and "whitey-brown" population are admirably presented, though the frank paganism of these primitives, and the fearless way in which we are made to see them as they really are, will frighten some good folk. The negro's strong desire that his family should rise in the world by making his black brown and his brown white, must be taken into consideration by Mr. Charles Pearson and the rest when they pronounce upon the future of the black races; for the creole makes a poor show in resisting disease.

JAMES STANLEY LITTLE.

SOME BOOKS OF TRAVEL.

In the Track of the Sun. By F. Diodati Thompson. (Heinemann.) This is a large and noble work, beautifully illustrated and printed, describing a seven months' tour of the author from New York westward, via Japan, China, India, Egypt, Palestine, Italy, and England, until he returned home again to America. Although he is very particular in recording the dates of his arrival and departure from place to place, Mr. Thompson has wisely avoided the pitfall into which most travellers fall of wearying his readers with commonplace extracts from his journal, or with trite observations on men and things as comic relief from the monotony of daily events on shipboard or on land. The letterpress is illustrated with a series of pictures from the pencil of Mr. Harry Fenn, or reproduced from photographs, which are finely executed, and excellent specimens of the processes employed. The slight prejudice which Mr. Thompson exhibits against British manners and methods is exemplified by the contrast he draws between the Japanese and ourselves, much to the advantage of the former.

"In habits the people most directly their opposites are the English, who eat enormous quantities of meat and drink largely of spirits, and who are, as everyone knows, great bullies, both individually and as a nation. It is fortunate for the Japanese that they have reached a point in civilisation where it is not likely that England, France, or Russia can seize their country on some flimsy pretext, as might have been done years ago."

Probably the time to which Mr. Thompson alludes must be the arrival of Commodore Perry in 1854. But this misunderstanding of British aims is almost effaced when his course of travel brings him to India. The sight of the Residency at Lucknow and its memories stirs his blood, and he remembers that "we Americans, being of the same race, take a kindred pride in the glorious deeds of England's soldiers." Like all travellers, he felt the unspeakable fascination of the Taj, and expecting to be disillusioned he found its beauties beyond expression; and so, like a wise man, he has interpolated into his narrative the description by Sir Edwin Arnold, with which he delighted us in his *Seas and Lands*. In bidding farewell to India, the author makes the *amende honorable* for his earlier disparagements of the British:

"My recollections of India," he says, "will ever be pleasant, although I did not depart with the same keen regret as when I sailed away from Japan. However, I certainly left with the best wishes for the wonderful country whose population is composed of so many races, creeds, and castes, and I was firmly convinced that the government which Great Britain has given to the natives is the best one possible for them."

During his stay in Egypt, Mr. Thompson joined the tourist parties up the Nile, and ascended as far as Assouan; and he gives a capital account of his excursion and visits to Karnak, and the tiresome journey from Luxor to the Tomb of the Kings. But he must not imagine, because his patriotic heart was thrilled by three lovely young English girls singing to banjo accompaniment the familiar airs of "Marching to Georgia," "Way down upon the Suwanee Rivers," that these American songs have only just reached England. From Egypt to Palestine, to visit the holy places, is the last Eastern excursion recorded. The illustrations of this part are especially good, and the descriptions of Jerusalem and its environs full of interesting matter. The book gives one the impression of having been written by a clear-sighted and well-informed man, who can recount the incidents of his travels in sound and sensible language.

Picturesque Ceylon. By Henry W. Cave. (Sampson Low.) When the east wind bites the cheeks and chills the bones, these pages transport one to the blessed island of Ceylon, and gently waft one to Colombo and the Kelani Valley, with its palms and feathery bamboos and fragrant warmth. The series of photographs, thirty-six in number, embrace the various scenes which meet the eyes of travellers and sojourners in and around Colombo. They give a faithful representation of the wonderful flora of the island and the life of the natives. The reproductions of still life are more effective than those of the streets and markets, for the camera has to contend against the ludicrous postures and high prancing movements which the instantaneous process fixes upon the plate. But Mr. Cave has done good work, and must be congratulated upon the handsome volume he has produced. Amongst many plates of excellence, the Afterglow from the shore of Bambalapitiya, No. xxii., and the Kelani River, No. xxxii., stand out as fine specimens of the photographic art. Plate xxx., Jak Fruit, though marred by the enormous disproportion and deformity of the native feet in the foreground, gives to those who have never gazed upon that remarkable tree an idea of the comical way in which the great green bags, its fruit, are hung at odd corners and even upon the trunk itself. Mr. Cave describes his work as a pictorial, not a literary effort, in which he does himself an injustice; the letterpress is short, interesting, and to the point.

A Japanese Interior. By Alice Mabel Bacon. (Gay & Bird.) The series of letters sent to friends in America by Miss Bacon during her stay in Japan, and now edited by her for publication, are natural and charming and full of touches and descriptions which take us behind the shutters of a Japanese home and make us partakers of the simple life within. The author was appointed a teacher in the Peeresses School at Tokyo, which is under the management of the Imperial Household department and enjoys the direct patronage and visitation of the Empress herself. For one year Miss Bacon lived in the closest intimacy with the accomplished ladies who taught in the school. She shared with them a little house half foreign and half Japanese. She was the proud possessor of both a native pony and a kuruma built expressly for her, whilst the twofold duty of groom and kurumaya was discharged by the faithful Yokasu. Of his domestic relations and how he got a new wife the author gives an amusing account.

"When he was engaged he said he had a wife at Utso-no-miya and that he would send for her to come to Tokyo that she might guard the stable when he went out with the kuruma. We have been wondering why his wife did not come, but the other day it came out that there had been a division in the family. Yokasu had written to his wife to come, but the woman had sent back word that she had work now and did not want to come at present. Thereupon Yokasu replied that if she could not come now, she need not come at all. This message did not move her, so he divorced her, and is now on the look out for another and a more dutiful helpmeet. He thought of taking Miné's cook, an exceedingly green and stupid country girl, but concluded that it might inconvenience Miné to have her cook taken away and for that reason gave her up."

Poor Yokasu had many disappointments before he was finally suited. He even went to the length of pawning his summer clothes to pay for some stylish cards with his name on them in Japanese and Roman letters, and had prepared a two dollar wedding feast and missed a lucky day through the bad behaviour of his relatives who did not produce the bride on the day fixed. The housekeeping with delightful Madame Miné, the picnics, the shopping, and the great event of all, the visit of the Empress to the school, when, such was the excitement felt by everybody that the bell-ringer forgot to ring the bell, the graceful manners and the dainty ways of the little ladies, are described so naturally that the reading of the book is a pleasure. Few works of this kind have been better done.

Round the World by Doctor's Orders. By John Dale. (Elliot Stock.) In the preface to this book Mr. Dale disarms criticism by stating that, by the advice and counsel of many friends, he reluctantly placed the history of his travels before the public. If blame there be, it must be given to the friends and recipients of his letters and not to himself. But the impression that a perusal of work gives us is that it would have been wiser to abstain from publication. The amusements in vogue on board the Australian liners have been described again and again; Victoria, New South Wales, and New Zealand are not entirely *terra incognita*; Japan and China have been treated of in travellers' English in tiresome frequency; and the Canadian Pacific Railway has not been remiss in advertising its innumerable attractions. When you find pages of the diary conveying the valuable information that "November 27th, Friday, was another splendid day; very hot; amusements as usual, with the additional attraction of a cricket match between females on board. Sailed 325 miles," the repetition annoys, and the wish that Mr. Dale had not yielded to the importunities of his friends is intensified. We

have some remarkable statements of fact, for the author faithfully reproduces the information he received on the spot; but that in the process of gold recovery the quicksilver should "absorb all the other metals, and leave the gold pure, worth £4 3s. 4d. per ounce," is not in accordance with the usual action of that metal. From Sydney Mr. Dale sailed to China and Japan, and was much amused by the funny ways of John Chinaman. He thus describes a scene in Shanghai:

"We saw a grand 'Jost' procession; the finery was immense, and the paraphernalia quite indescribable. Jost was in a grand sedan chair, with green robes embroidered most profusely with gold, but whether Jost himself was alive or dead we could not decide. He had a full moon sort of a face, with a gin-and-water nose and codfish eyes."

But at Nikko Mr. Dale becomes less jaunty, and does give a fair description of the place, but wisely refers his readers to fuller details in Murray's Handbook. However, he assigns the mausoleum to one Tegasu, a Shogun who is not known in Japanese history, and suggests that the weight of the well-known water-tank must be 1000 tons, and states that "the tomb is shrouded with huge cedar-trees or cryptomerias, each one presented in former times by nobles, who must have been like flies in summer, for there are thousands of trees." The book is illustrated with some rough engravings and photographs, and will afford more entertainment to the author's friends than to the general public.

NOTES AND NEWS.

The two volumes on *Yachting*, in the "Badminton Library" will be published in the course of next month. Among the contributors are—the Marquis of Dufferin and Ava, the Earl of Pembroke and Montgomery, the Earl of Onslow, Lord Brassey, Sir Edward Sullivan, Sir George Leach, the Rev. G. L. Blake, and Mr. E. F. Knight. The illustrations will be from original drawings by Mr. R. T. Pritchett, and from photographs. A volume on *Archery*, by Mr. C. J. Longman and Col. H. Walrond, will follow in July.

SIR ALFRED LYALL'S *Rise and Expansion of the British Dominion in India*, which originally appeared as a volume of the "University Extension" series, will shortly be issued by Mr. John Murray, in a new library edition, considerably augmented and brought down to the time of the Mutiny.

MESSRS. SWAN SONNENSCHN & Co. will publish on May 1 a volume by Mr. Spenser Wilkinson, on the present international situation in so far as it affects the British Empire. Mr. Wilkinson advocates a national policy, and bases his argument on a review of the two principal European questions of the day, the rivalry between France and Germany and between Austria and Russia. He discusses the connexion between war and national policy, and examines in some detail the Egyptian question, the colonial disputes of England with Germany and France, and the subject of the Indian frontier. Under the title of "The Great Alternative," he also treats of the policy of Great Britain, and concludes with a chapter on "The Revival of Duty."

MR. JOSEPH POLLARD, of Truro, announces for publication by subscription *The Autobiography of a Cornish Smuggler*, printed from the original manuscript of Captain Harry Carter, who was the most famous smuggler of Prussia Cove, in Mount's Bay, in the latter half of last century. After being captured by the revenue officers, Carter escaped to America, where he was converted to Methodism; sub-

sequently, he was a prisoner in France during the Terror. The book will be illustrated with a map, and a frontispiece by Mr. A. Chevallier Tayler.

MESSRS. LONGMANS & Co. will publish in a few days *Christianity and the Roman Government*: a study in imperial administration, by Mr. E. G. Hardy, formerly fellow of Jesus College, Oxford.

MR. T. FISHER UNWIN will publish early next week the first volume of his new series, to be called the "Autonym Library," which, as already announced, will be similar to the "Pseudonym Library" both in form and in price, while the covers will be brilliant in Venetian red. Not a few of the authors who have hitherto been content to be known by pseudonyms will now make their appearance under their own names. This first volume will contain two short stories by Mr. F. Marion Crawford, both of which have already appeared in magazines—"The Upper Berth" and "By the Waters of Paradise." The former, which gives its title to the book, is an example of the author's sensational vein; the latter of his dreamy poetic style.

MESSRS. BLACKWOOD & SONS have in the press a sporting novel by Mr. John Bickerdyke, author of the "Curiosities of Ale and Beer." The title is *A Banished Beauty*, and the scene is chiefly laid in the most picturesque part of the island of Lewis. The plot to some extent reflects the influence of the Land League agitation in Ireland upon the minds of the Hebridean crofters.

MR. ELLIOT STOCK announces, as the new volume of the "Book-Lover's Library," *Walton and the Earlier Writers on Fish and Fishing*, by Mr. R. B. Marston, editor of the *Fishing Gazette*.

MR. CHARLES WERKES, author of a volume of poems entitled *Reflections and Refractions*, published last year, is about to publish a series of booklets in belles lettres.

MESSRS. ISBISTER & Co. announce *The Message of Israel in the Light of Modern Criticism*, by Miss Julia Wedgwood, author of "The Modern Ideal."

MESSRS. C. BURNET & Co. will publish next month a translation of a work by M. Charles La Grange, Astronomer Royal at Brussels, written to show the agreement of the measurements of the Great Pyramid with the literal chronology of the Bible. It also argues that Brück's historic period in his "Life of the Law of Nations" is measured, and its places symbolised, in the Great Pyramid of Gizeh. M. La Grange's attention was directed to this subject by the late R. A. Proctor's volume, in which he makes merry at the expense of the pyramidalists. Having examined Mr. Flinders Petrie's later measurements, made under the auspices of the Royal Society, his conclusion is that they only confirm the conclusions of Mr. Piazzzi Smyth.

MESSRS. G. P. PUTNAM'S SONS announce a book by Mr. William Brough, entitled *The Natural Law of Money*, in which the successive steps are traced from the days of barter to the introduction of the clearing-house, and the principles of currency are examined in their relation to past and present legislation.

MESSRS. JARROLD & SONS will issue shortly an illustrated volume, entitled *Sunrise Land*: or, Rambles in East Anglia, by Mrs. Alfred Berlyn, author of "Vera in Poppyland."

THE Sunday School Union announce: *Ralph Roxburgh's Revenge*, by Evelyn Everett Green, in the "Blue Cover Library," and a prize temperance story, by the Rev. Reuben Vennel, entitled *Driven into the Ranks*.

MR. ALFRED AUSTIN has been elected by the committee to be a member of the Athenæum Club.

PROF. EDWARD DOWDEN, of Dublin, will deliver a lecture at Toynbee Hall, on Friday, May 4, at 8 p.m., on "Eighteenth Century Literature—The Romantic Movement." On Friday of this week he was to read a paper to the Goethe Society, of which he is president, on "Werther, as illustrated by the English Sentimental Movement."

THE *Canadian Bookseller* for April contains some interesting statistics. During 1893, the total number of copyrights registered throughout the Dominion was 449, of which only ten were novels. The total value of books, &c., imported during the year was 890,000 dollars (£178,000), the United States contributing 476,000 dollars, as compared with 327,000 dollars from Great Britain. English authors will be more interested to learn that the imports of copyright books, on which they are supposed to receive a royalty of 12½ per cent., *ad valorem*, amounted to only 13,000 dollars (£2600). Under the new tariff it is proposed to abolish the collection of this royalty, and to impose a uniform duty on all books (other than music, maps, and prints) of six cents. per pound avoirdupois.

UNIVERSITY JOTTINGS.

ON the occasion of Prof. Weismann's visit to Oxford on Wednesday next, to deliver the third Romanes Lecture, the University will confer upon him, on the morning of that day, the honorary degree of D.C.L.

THE statute establishing a School of English Language and Literature will come up for discussion in Congregation at Oxford next Tuesday.

MR. WILLIAM ESSON, of Merton, has been unanimously elected deputy Savilian professor of geometry at Oxford, in view of the permanent incapacity of Prof. Sylvester. Mr. Esson proposes to lecture this term on "Projective Geometry."

THE Rev. Thomas B. Strong, of Christ Church—who is, we believe, a brother of Mr. S. Arthur Strong, the Assyriologist—has been elected Bampton Lecturer at Oxford for 1894. For the following year there will be no election, owing to the serious decrease in the value of the farm that constitutes the endowment.

MR. CRACKANTHORPE, counsel to the University of Oxford, has been elected to an honorary fellowship at St. John's College.

PROF. PERCY GARDNER announces a public lecture, on "The Sarcophagi from Sidon," to be delivered in the University Galleries at Oxford next Friday.

THE announcements of the Cambridge University Press include:—an edition of the Syriac Gospels, transcribed by the late Prof. Bensly, Mr. J. R. Harris, and Mr. F. C. Burkitt, from the MS. discovered on Mount Sinai by Mrs. S. S. Lewis; a series under the title of "Studia Sinaitica," including a Catalogue of the Syriac MSS. in the Convent of St. Catharine on Mount Sinai, compiled by Mrs. Lewis, an Arabic version of certain of the Epistles from a MS. in the same convent, and a catalogue of the Arabic MSS. in the convent, both edited by Mrs. Gibson; and a tract of Plutarch, the Syriac text edited from a Mount Sinai MS. by Dr. Nestle; a Grammar of Modern Egyptian Arabic by Vollers, translated by Mr. Burkitt; the first volume of the translation from the Pali of the *Jātaka*; the third and concluding volume of Dr. Swete's edition of the Septuagint; an edition of

Origen's Commentaries on St. John, by Mr. A. E. Brooke; and, as the next publication in the series of "Texts and Studies," the Rules of Tyconius, by Mr. Burkitt.

FROM the report of the Non-Collegiate Students Board at Cambridge, we learn that there have been several cases where students have been admitted to work at special subjects, without any intention of graduating. Two were students from Japan, studying law and economics; two were from America, one of whom resided three terms to study theology, and the other (a graduate of Harvard) studied history and economics for two terms, after having spent three months at the University of Berlin.

PROF. ALEXANDER STEWART, of Aberdeen, has been appointed by the Crown to be principal of St. Mary's College at St. Andrews.

PROF. A. FARINELLI, Barlow Lecturer at University College, will deliver a course of twelve lectures, in Italian, on "Dante's *Purgatorio*," on Tuesdays and Fridays at 3 p.m., beginning on May 1. Admission is free.

THE University of Halle will celebrate in August the two-hundredth anniversary of its foundation.

THE annual report of President Dwight, of Yale, states that since 1886, when the name of the institution was changed from College to University, the number of students in the graduate department has risen from 42 to 103; the law and medical schools have increased threefold, and the scientific school has more than doubled. The University has now 1116 students.

ORIGINAL VERSE.

DIVAE GENETRICIS LAVDES.

The streaming skies have wept our lonely death;
Straitened we lie and hapless wait for thee:
Thou art our Mother! Warm us with thy breath—

Whether within a hollow of the sea,
Or in some yet unravish'd dell of cresses,
Or ferny thicket where no frost may be,

Thou dwellest, or where desolate cypresses
Toss their black plumes upon a thin blue air,
And wailing seas fling high their stormy tresses:

Lo! in thy myrtle groves the doves prepare
Their homesteads and their broodful murmurs float
Out to the wintry beam; and here and there

The osel thrills his mellow-chorded rote:
In broader diapason all thy choir
Prelude the rapture of thy honey throat.

Now in the drenched pasture, spire on spire,
Uplifts the tender undergrowth of grasses;
Now the sun tinges blushing woods with fire

Where, westering tardier, glowing he passes,
As loth to miss thine advent when from over
The even sea thou glidest: white-arm'd lassies,

Lapful of flowers young-ey'd, stray to discover
The crocus' purple chalice gemm'd with gold,
And pencil'd wood-correl, shy April's lover,

To deck thy sylvan altar. Now, behold!
The sacrifice, fruit of thy dewy breast—
Balm and new milk, the firstlings of the fold,

Rose-sharded anemones and garlands drest
For festival, and milk-white eggs of doves
Taken warm from the sanctuary nest:—

So, Aphroditè, grey-eyed Queen of loves,
Come, bringing foison and full tilth and store,
Thou quickener of everything that moves,
Rise from the dead, nor leave us any more.

MAURICE HEWLETT.

"THE YELLOW BOOK."

MESSRS. ELKIN MATHEWS & JOHN LANE have issued the first number of *The Yellow Book*, a new and bulky and well-printed miscellany, which is to be published once a quarter. Its cover, I am sorry to say, might go a long way to damn it as a serious venture; for tasteful people can only suppose that the design was a joke of a third-rate order, sent back as unacceptable from the office of *Pick-me-up*. Mr. Aubrey Beardsley—a gentleman of some parts, though not much known to fame—is, I understand, the author of this cheerful eccentricity. Nor are his efforts in *The Yellow Book* confined to this design; he has several in the body of the volume, perhaps equally meaningless, and quite as unhealthy. His "Education Sentimentale" is a comic puzzle, not without a certain attractiveness of "line"; but before he can do justice to that measure of talent which I conceive him to possess, Mr. Beardsley must forget the Japanese, as surely as Mr. Houseman must forget the sexless modern Pre-Raphaelite. Mr. Will Rothenstein, another illustrator, is at least as deserving of being known as either of the gentlemen we have named. Indeed, he has more of individuality than Mr. Houseman; but he, too, counts somewhat, it would seem, on the advantage of eccentricity in securing prompt notoriety of a certain sort and degree. In his case this is superfluous, for he is exceedingly clever. His portrait of a lady lying on her stomach will doubtless best please the initiated—in other words, an out-of-the-world clique of limited sympathies and yet more limited knowledge; but the plain man and the qualified critic will agree to entertain a preference for Mr. Rothenstein's "Portrait of a Gentleman." Mr. Rothenstein's gentleman is young and pleasant and comparatively healthy, and is very ingeniously presented: "Que diable va-t-il faire dans cet galère?" Yet he has some companions not unworthy of him. In an effective study of artificial light Mr. Walter Sickert drops the tear of regret over the old Oxford Music Hall.

Coming to the letterpress, some of which belongs to literature, and some to the puffed nonsense of the moment, there is a clever story by Mr. Henry James, which is nothing at all if it is not a satire on that "larger latitude"—in other words, the license to talk about ugly things inartistically—which finds itself indulged in one or two improbable stories contained within the covers of this very *Yellow Book*. Good as Mr. James's satire is, it is hardly likely to last, if only because the kind of thing that it satirises is itself so certainly doomed.

Of the further contents of the first number of this new miscellany we have only time and space to mention three items. Mr. William Watson sends a sonnet of distinction and real dignity, called "Night on Corbar Edge"; somebody contributes "A Defence of Cosmetics"—a worthless, silly article on an insignificant theme; and by Mr. Arthur Waugh there is a sane and manly, an instructed and well-written essay, on "Reticence in Literature." Here is, indeed, a very curious, perhaps almost an unexampled, mixture of the steadily excellent with the cheaply eccentric. In the next number let the latter, if it cannot be banished, be at least accorded a less prominent place!

FREDERICK WEDMORE.

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- BERNIST, Ch. *La Vie Nationale: la Politique*. Paris: Chailley. 4 fr.
 DUBOIS, G. *Untersuchungen über das gleichzeitige Dreieck als Norm göttlicher Bauproporzionen*. Stuttgart: Cotta. 3 M.
 JOUQUIN, C. de la. *L'Armée à l'Académie*. Paris: Perrin. 7 fr. 60 c.

JURGHANDEL, M. *Ägypten*. Heliogravuren. Mit Vorwort u. erläut. Text v. G. Ebers. Berlin: "Cosmos." 100 M.

MONTAUD, G. *A travers le Maroc: Notes et croquis d'un artiste*. Paris: Lib. illustrée. 12 fr.

ONNET, Georges. *Le Droit de l'Enfant*. Paris: Ollendorff. 3 fr. 50 c.

STIG, R. *Achim v. Arnim u. Clem. Brentano*. Stuttgart: Cotta. 7 M.

STENDHAL. *Lucien Leuwen*. Roman inédit. Paris: Dentu. 3 fr. 50 c.

VERLAINE, Paul. *Dans les limites*. Paris: Vanier. 3 fr.

YRIARTE, Ch. *Le Livre de Souvenirs de Maso di Bartolomeo dit Masaccio*. Paris: Rothschild. 60 fr.

THEOLOGY.

CASPARI, C. P. *Der Glaube an die Trinität Gottes in der Kirche des 1. christl. Jahrh.* Leipzig: Faber. 1 M.

DONOSCHÜTZ, E. v. *Studien zur Textkritik der Vulgata*. Leipzig: Hinrichs. 6 M.

KATTENBUSCH, F. *Das apostolische Symbol*. 1. Bd. *Die Grundgestalt des Taufsymbols*. Leipzig: Hinrichs. 14 M.

TEXTE U. UNTERSUCHUNGEN. 10. Bd. 2. Hft. *Aussercanonische Parallelen zu Matthäus u. Marcus*. Gesam. m. u. untersucht v. A. Reuch. Leipzig: Hinrichs. 14 M. 50 Pf.

HISTORY, ETC.

BERTIN, G. *Madame de Lamballe d'après des documents inédits*. Paris: Flammarion. 3 fr. 50 c.

GUILLON, E. *Les Complots militaires sous le consulat et l'empire*. Paris: Plon. 3 fr. 50 c.

HÉRISSON, le Comte d'. *Un Pair de France Policier (1815-1822)*. Paris: Ollendorff. 3 fr. 50 c.

REVOLUTION française, la, en Hollande: la République batave. Paris: Rachi. 7 fr. 50 c.

VOYAGES des pèlerins bouddhistes, traduits en français par E. Chavannes. Paris: Leroux. 10 fr.

PHYSICAL SCIENCE AND PHILOSOPHY.

BEITRÄGE zur Methodik der Erdkunde als Wissenschaft wie als Unterrichtsgegenstand. Hrg. v. R. Lehmann. 1. Hft. Halle: Tausch. 2 M. 70 Pf.

CORRESPONDENCE.

THE NORTH-PICTISH INSCRIPTIONS TRANSLATED AND EXPLAINED.

V.—"Ip" and the St. Vigean's Stone.

Bodleian Library, Oxford.

All readers of these letters know that the *O'* of Irish surnames is the Irish *o*, "grandson" or "descendant." Of this the modern dat. pl. is *ibh*, which (as that case in Old Irish ended in *-b*) suggests an earlier *ib*. But of *o* there is an older form *ae*, which again suggests an older dat. pl. *aib*. And (as that case eventually changed its ending to *-bh*) this in turn suggests a later form *aibh*. Moreover, we know that in Ulster *ai* is pronounced *e*, so that we get the possibility of Old Irish dialectal forms *eb* and *ebh*. We know also that Irish *ai* is almost invariably represented by Pictish *e* (we have had fourteen instances in eight inscriptions), and that the Highlander delights to change his *b*'s into *p*'s: so that for *aib* and *ib* we get possible Pictish *ep* and *ip*.

Let us now tabulate these forms:

O. Ir.	do. dialectal?	Pictish?
aib?	eb	ep
ib?		ip
aibh?	ebh	ebh
		ev
ibh		ibh
		iv

We know also that the land occupied by tribes of families was called by the names of those families, and that it was common in such cases to use the dat. pl. as an abstract locative.

Consequently, if the descendants of a man named Cu (gen. *Con*) held land, that land might possibly have been called in the oldest Irish Aib Con, or in later Irish Ibh Con. If these died out, or migrated, or were expelled, and the land fell to the descendants of someone else, it might still be called Aib or Ibh, but with another name following. And there arises the possibility that, in consequence, these terms *aib*, *ibh*, and their congeners would be used to indicate a family-holding apart from the name of any particular family, and without retaining any plural sense.

Let us now see what this hypothesis will explain.

I. It supplies an origin not only for O'Reilly's "*ibh*, s. a country, a tribe of people," but also for his "*aibh*, s. . . . a tribe."

II. It explains Ptolemy's name (second century) of the people in Ireland (II. 2 § 8) called *Eblanoi* (which reading I prefer to *Eblanioi*), and the city *Eblana* (ib. § 7). These names represent Eb-lan. As Irish *th* only = *h*, and Zeuss (*Gram.* p. 71) gives instances of its being dropped in the middle of a word (e.g., *én* for *ethn*); this *lan* = *lāhn*, gen. pl. of *lāh*, a hero, so that Eb-lan meant "descendants of heroes." And I doubt not that Lagen, the name of the men of Leinster (in which the Eb-lan and their city lay), is only another form of the same patronymic and = Lathgin, "hero-born" or "hero-clan."

III. It explains the twofold mediaeval Irish name of Dublin—(1) *Baile-Atha-Cliath* = "town of the hurdle-ford," and (2) *Duibhlinn*—together with the connexion between the latter and *Eb-lan*. There were various *Ath-Cliath*'s in Ireland (Joyce, *Irish Names of Places*, p. 351), and the particular one at the settlement of the Eb-lan would be called *Baile Atha Cliath du* (= at) *Ibh-linn*. The change of vowel in *linn* might arise from a shortening and subsequent infection of the *a*, as *i* is a form of *a* infected; but possibly the false derivation from *duibh linn* (= black pool) is at the bottom of it. As the preposition *du* frequently dropped its vowel before a word beginning with a vowel, we also get the spelling and pronunciation *Divlin* explained.

IV. It explains part of the name of the five isles to the north of Ireland, which Ptolemy (II. 2 § 10) calls *Aiboudai*. Each of the two most westerly was called *Aibouda*—obviously because each was inhabited by the same Aib or tribe.

V. It explains part of the name of Ptolemy's *Epidion*, the fifth and most easterly of these isles. As it was on the Pictish coast, its name began not with Aib, but with Ep. Indeed, when we come to his description of the corresponding part of Caledonia, we find there a tribe called the Epidioi, or an *Epidion akron*, *Epidion promontory*, or *Promontory Epidion*. This was, no doubt, the Mull of Kintyre, and was probably identical with the supposed isle to which he gives the same name. Kintyre is all but an isle, and, looked at from Antrim, it would be taken for one: "In ancient records Kintyre is occasionally described as an island" (*Orig. Paroch. Scotie* ii., pt. i., p. 1).

As for Pictish *ip*, we have already had it in the tenth or eleventh century Newton Stone. It had clearly become crystallised in the meaning of "family-holding," with all plural sense lost, before the Pictish dat. pl. changed its ending from *b* (p) to *bh* (v); so that we actually get *renn ip Ua Rosir*, "in front of *ip* of O'Rosir's," where early Pictish would have given *renn Ip Rosir*, "in front of O'Rosir's." But we still have the name of a family attached to it.

In the (twelfth century) Gaelic entries of the Book of Deer, we seem to get a further advance. There *ip* is apparently used without the name of any family at all.

We are told (plate v. of the Spalding Club edition) that certain persons gave to Christ and

* Pliny (IV. § 104) had called them the *Haebudes*, but it is obvious that the *h* is a Latin's erroneous reading of the name out of some Greek geographer. It not being a letter in Greek, and usually not even indicated at that time in MSS. by the rough breathing, the reader would have to guess whether or not to aspirate the word. Similar instances of wrong guessing in the contrary direction have led to Annas and Arimathaea in our New Testament, instead of Hannas and Harimathaea.

to Columcille and to Drostan *báll dōin ipet ipáir*, which is translated (p. 94) "*Ball Domin in Pet Ipuir*." This translation, however, seems to me virtually impossible, because it puts a *ball* inside a *pet*, whereas all the evidence goes to show that a *pet* was a single homestead, and on p. lxxxiv. seven instances are given of *pit* and *but* being "used indiscriminately" as names of the same places. I suggest that the words in question denote three distinct holdings: (1) *Ball do min* (= Farm at (the) green); (2) *Ip "Et"*; (3) *Ip "Air."* *Et* would of course be the familiar *ett* of our Pictish inscriptions = hearth (i.e., homestead); and in the St. Vigean's Stone we shall find another *ip* described as an *ett*. *Air* is an adjective meaning "ploughed."

There is another passage in the Book of Deer where one is sorely tempted to find *ip*. We are told (plate iv.) that the Mormaer of Buchan gave to Columcille and Drostan *áácloic itiprat gounice chloic pette mic gairdúit*, which is rendered (p. 92) "*from Cloch in tiprat to Cloch pette mic Gairnait*"—i.e., from Stone of the (in) Well (tiprat) to Stone of Farm of m'o Gairnait. In the reprint of a former letter I have divided *itiprat* differently, as = *int ip Rat*; but for *int* one would have expected *ind*, I cannot quote an instance of *rat* = *rath*, and in any case it ought to be in the genitive, and is not—so I recant. The well in question was doubtless either Abbey Well or St. Drostan's Well.

But note that in this passage we have evidence as early as the twelfth century of march-stones (*clochan*) of property, which is what I have been insisting that almost all our inscribed Pictish stones are; and note that the stones here mentioned are also stones which define the boundaries of property of Columcille and Drostan; and the St. Vigean's Stone, which we are about to consider, is also a stone which serves as the boundary between property on the one side belonging to Drostan and an *ip* or holding called *Ev Bhret* on the other, which was the *ett* or homestead of a man called *Forcus* (O'Bhret?).

The "Drostan" Stone, as it is commonly called, is now in the porch, and was once in the kirkyard, of St. Vigean's, in Forfarshire. On one face it has a cross of interlaced ornament, with borders containing animals, &c., treated decoratively. On the other it has a man kneeling with drawn bow and arrow; in front of him a wild boar; above him several Pictish symbols and a variety of animals, chiefly wild, including a bear. Both the long edges between these two faces are also ornamented, and at the bottom of one of them is the inscription, in excellent Latin half-uncials:

droſten²;
ip²eu²b²re²
e²z²f²or²;
cuf²

Before explaining this inscription, it must be said that the stone is, by all accounts, so placed that the inscription—which is only raised about a foot above the ground—is not very easy to study minutely; but that I have worked with a microscope on an admirable photograph, taken by Mr. James Milne, photographer, of Arbroath, before the stone was placed where it now is. Let me also say that—although no one has previously suspected it—the Latin letters are cut over a scratched Ogam inscription. I hope some day to be able to properly define the Ogam, but I doubt its being possible from my small photograph—at least, without still further shortening sight already too much shortened by such work.

The small punctuation-mark like a figure 2 always denotes the end of a word. The first line also has at the end a stop something like this, ., The third line has at the end the punctuation —, which

is meant to have the effect of our hyphen. And there is a - at the end of the entire inscription. The ' is also employed after the consonants *b* and *f* to raise them in the genitive case to *bh* and *fh*, like ' in Irish.

The *b* in the second line has always been mistaken for an *o*: I only discovered the stumpy head of the Irish *b* when examining the punctuation-marks with a microscope. We had a very similar case in the *boto* of the Newton Stone.

In the third line, where *Forcus* is raised to the genitive and becomes *Fhoircus*, the *i* is placed crosswise inside the *o*. In the first line, where *Drostan* is raised to the genitive and becomes *Drosten* or *Droisten*, an *i* seems to be placed crosswise over the *o*: in this position it comes very near other lines in the stone which run in the same direction, and apparently belong to the previous Ogam inscription, and it looks to me as if for the purpose of further defining this stroke a small *i* has been written on top of it.

The first line means "Of Drostan," Pictish *e* as usual equalling *ai*. It means that the property on the left—the side of the stone which bears a cross—belonged to a church or monastery dedicated to St. Drostan. "The great number of sculptured stones which have been found about the church point it out as a site of early ecclesiastical settlement, and suggest that the old parish may have been the territory of an early Celtic monastery" (Stuart, *Sculptured Stones of Scotland*, ii., p. 7).

The other three lines refer to the property on the right—the side of the stone which has the man and animals on it. The second line gives the name of this property *Ip Ev Bhret*. It was an *ip* or family-holding, and was according to custom called by the name of its occupants in the locative-dative case, just as in the Logie Elphinstone Stone, and, as we shall see by-and-by, in the Aboyne Stone. The family were descendants (grandchildren?) of *Brat*, the genitive of whose name would be *Bhrat*, Pictish *Bhret*, here written *B'ret*; as his descendants they were called *aibh*, Pictish *ev*.

The last two lines tell us that this O'Bhret property is the *ett*, i.e., the "hearth," or homestead, of *Forcus*. *Ett*, which exact form is also found on the Lunasting Stone, has been already fully explained in former letters: to those who have not read them I can only now say that it is the Pictish equivalent of the Irish *ait*. Prof. R. A. S. has pointed out on p. 269 of his paper that the actual form *Forcus* (= *Fergus*) is found in Adamnan's Life of Columba, at the end of the seventh century, as the name of an Irish king of the sixth century. Here it makes a genitive *Fhoircus*, written *F'oiricus*.

Forcus himself was very possibly one of the O'Bhret family. The ancestor of this family was a *brat* or "judge"; and from some newspaper abstract of a paper by Prof. Mackinnon, kindly lent me by Lord Archibald Campbell, I find that in a Gaelic charter of 1408 a man bears the name *Mac-a-bhriuin*, meaning "Son of the Judge."

The entire inscription may be rendered thus, "Drostan's—Holding O'Bhret's, hearth of *Forcus*."

My next letter will include all the remaining stones which belong to my subject.

EDWARD W. B. NICHOLSON.

CEDMON'S "GENESIS," 2906-7.

London: April 20, 1891.

The emendation *seogan* for the unintelligible *secan* is so exceedingly obvious that it may be presumed to have been the first thought of every person who ever read the passage. The scholars who have not accepted it, therefore, must have deliberately rejected it. Probably they have done so

because they did not see how to make it yield a satisfactory sense without resorting to supplementary emendations of little probability. I agree with Prof. Hempl that none of the suggestions hitherto made, from those of Bouterwek and Grein downwards, can be accepted as fairly plausible; but his own proposal pleases me less than any other. It will not do to assign to *segan* a sense which the verb is not known to have had in any Germanic language. The only authenticated sense is "to singe, burn"; if fire is mentioned in connexion with the verb it is always as instrument, never as object. And then the meaning given to the passage by the emendation is hardly tolerable. It may be conceded that the author of the "elder Genesis" has very little claim to be called a poet, and a good deal of bathos may be allowed to the emendator of his text; but it is possible to abuse the privilege.

I think, however, that the reading *segan* is probably right. If I may venture to add another attempt to the many that have been made to correct this difficult passage, I would suggest that a line may have been omitted. It is very unlikely that any conjecture can exactly hit the mark; but possibly the sense may be approximately represented by the following:—

"wolde his sunu cwellan
folmum sinum; fyre segan
white synnumme; weobedd viodan (cf. 2931-2, where
read *onvrad*)
mages dreore."

Another mode of filling up the gap would be:—

"Eofes lichaman; liffruman ewcman."

The kind of *enjambement* supposed in these conjectures is fairly common in the "elder Genesis." It is very possible that my suggestion may be wrong; but I have the satisfaction of feeling that, at any rate, it cannot be worse than some of those which have previously been made.

HENRY BRADLEY.

SPENSER, "FAERIE QUEENE," l. ii. 18.

Oxford: April 23, 1891.

Mr. H. Littledale's suggestion has been anticipated and discussed in *Notes and Queries*. At 7 S. viii. 478, I quoted a parallel passage occurring in *F. Q.* iv. vi. 13, which seems to show that Dr. Kitchin's interpretation is correct, and that there is no need to alter the punctuation of the first and the best subsequent editions. The entire stanza may be quoted:

"So, as they coursed here and there, it chaunst
That, in her wheeling round, behind her crest
So sorely he her strooke, that thence it glauust
Adowne her backe, the which it fairly blest
From foule mischance; ne did it ever rest,
Till on her horses hinder parts it fell;
Where byting deepe so deadly it imprest,
That quite it chynd his backe behind the sell,
And to alight on foote her algates did compell."

It (= in both passages, the sword on its stroke) in the one case "glances down his shield," and in the other "adowne her backe"; "blame" = "mischance"; and "blest" delivered. The parallelism is exact; and the grammatical construction of "glancing down," if we were inclined to adopt Mr. Littledale's interpretation of the passage, is not apparent.

C. E. DOBLE.

APPOINTMENTS FOR NEXT WEEK.

SUNDAY, April 29, 7.30 p.m. Ethical: "Some of George Meredith's Women," by Miss Alice Woods.
MONDAY, April 30, 8 p.m. Society of Arts: Cantor Lecture, "Typewriting Machines," by Mr. H. C. Jenkins.
8 p.m. Aristotelian: "Epictetus," by Mr. E. J. Ryle.
8.30 p.m. Japan: "Aspects of Social Life in Japan," by Archdeacon Shaw.
8.30 p.m. Parkes Museum: "Barometric Conditions and Air Movements," by Mr. E. H. Scott.

8.30 p.m. St. Martin's Town Hall: "Twenty Thousand Feet above the Sea," by Mr. Edward Whymper.

TUESDAY, May 1, 8 p.m. Royal Institution: "Rubies," by Prof. J. W. Rudd.

8 p.m. Anglo-Russian: "The Russian Language," by Mr. A. Kinloch.

8 p.m. Royal Institution: Annual Meeting.

8 p.m. Biblical Archaeology: "Greek and Other Legends of the Deluge," by Mr. F. Le Page Renouf.

8 p.m. Civil Engineers: "The Manufacture of Briquette Fuel," by Mr. W. Colquhoun.

8.30 p.m. Zoological: "The Echinoderms collected during the Voyage of H.M.S. *Penguin* and by H.M.S. *Egeria*, when surveying Macleod Bank," by Prof. E. Jeffrey Bell; "Studies in Teleostean Morphology from the Marine Laboratory at Cleithorpes," by Mr. Ernest W. L. Holt; "Field-notes on the Wild Camel of Lob Nor," by Mr. St. George Littledale.

WEDNESDAY, May 2, 4 p.m. Archaeological Institute: "Remedies in the Sioane Collection and Alchemical Symbols," by Mr. F. C. J. Spurrell; Photographs of Stones, from the Drift Deposits, Long Island, U.S.A.; Rubbing of a Monumental Brass, lately found in Tong Church, Shropshire.

4.30 p.m. Camden: General Meeting.

8 p.m. Royal Society: Conversation.

8 p.m. Society of Arts: "Nickel," by Mr. A. G. Charlton.

8 p.m. Elizabethan: "Shakespeare's As You Like It," by Mr. J. A. Jenkinson.

THURSDAY, May 3, 8 p.m. Royal Institution: "The Solid and Liquid States of Matter," by Mr. Prof. Dewar.

8 p.m. Linnean: "The Habits of Certain Species of Lemna," by Mr. H. B. Guppy; "The Fertilisation of Certain Malayan Orchids," by Mr. H. N. Ridley.

8 p.m. Chemical: "The Structure and Chemistry of the Cyanogen Flame," by Prof. Smithells; "The Condition in which Carbon exists in Steel," by Mr. J. O. Arnold; "Hydrindone and its Derivatives," by Dr. Kipping; "Volatile Compounds of Lead Sulphide," by Mr. J. B. Hannay.

8 p.m. Civil Engineers: James Forrest Lecture: "The Relation of Mathematics to Engineering," by Dr. John Hopkinson.

8.30 p.m. Parkes Museum: "Moisture: its Determination and Measurement," by Mr. W. Marriott.

FRIDAY, May 4, 8 p.m. Philological: Anniversary Meeting: Presidential Address by Prof. A. S. Napier.

8 p.m. Viking Club: "The Orkney and Shetland Lamp," by Mr. Edward Lovett.

8 p.m. Toynbee Literary Association: "Eighteenth Century Literature—The Romantic Movement," by Prof. Edward Dowden.

9 p.m. Royal Institution: "Sound Production of the Lower Animals," by Prof. C. Stewart.

SATURDAY, May 5, 8 p.m. Royal Institution: "Colour Vision," I, by Captain Abney.

SCIENCE.

DR. BUDGE'S "BOOK OF GOVERNORS" AND "DISCOURSES OF PHILOXENUS."

The Book of Governors: the *Historia Monastica* of Thomas, Bishop of Margā, A.D. 840. Edited from Syriac MSS. in the British Museum and other Libraries, by E. A. Wallis Budge. Vol. I.: The Syriac Text, Introduction, &c. Vol. II.: The English Translation. (Kegan Paul & Co.)

The Discourses of Philoxenus, Bishop of Mabbōgh, A.D. 485-519. Edited from Syriac MSS. of the Sixth and Seventh Centuries in the British Museum, with an English translation by E. A. Wallis Budge. Vol. I.: The Syriac Text. (Asher.)

SYRIAC scholars not many years ago were indebted to the author of these two works for furnishing them with a model edition of the Syriac text, together with an English translation, of *The Book of the Bee*, a work which was soon followed by his *History of Alexander the Great*, being the Syriac version of the Pseudo-Callisthenes (see the ACADEMY, 1890, No. 926). We are now put under fresh obligations to Dr. Budge, who, within the last few months, has brought out, in a manner worthy of a pupil of the late Dr. Wright, two of the most important texts of Syriac literature which had hitherto remained unpublished.

The "*Historia Monastica*" of Thomas, Bishop of Margā and Metropolitan of Bēth Garmāi, consists of two volumes. Vol. I. contains the Syriac text, which has been edited from four Nestorian MSS., two of which Dr. Budge himself procured in the East for that purpose. By closely following the pointing of these MSS., the author probably enables scholars to form an exact idea of the actual pronunciation of Syriac by the Nestorians in the ninth century. In addition to this the book contains a

valuable introduction, in which the life and work of Thomas and the history of the monastery of Bēth 'Abbē are set forth; and a full description of the rise and development of Christian monasticism and asceticism in Mesopotamia has been here given, so far as we know, for the first time. A history of Rabban Hormizd and the foundation of his monastery at el Kōsh has been appended; and, in connexion with this subject, we are glad to see that Dr. Budge has lately announced the edition of a Syriac text, by Sergius of Adhorbaigān, which, up to the present day, is once a year recited at el Kōsh, in commemoration of its founder. The indexes of proper names and of Greek and Latin words used in the Syriac, with which Vol. I. concludes, will prove especially useful to the philologist. Vol. II. contains a literal English version of the book, accompanied by a considerable number of footnotes. By adding these the author has conferred an invaluable service on all those who are interested in the history, chronology, and geography of Mesopotamia; and having travelled in that part of the East himself, he has often been able to put in a few words of comment a more graphic and detailed description of localities or high roads than anyone could give who has gained his knowledge from books only. We must not pass over in silence the important extracts from Ishō-yabh III., Patriarch and Catholicus of Adiabene, and from the "Paradise" of Palladius, quoted in explanation of Thomas' narrative, with which the notes to the translation as well as the introduction of Vol. I. are interspersed. A perusal of Dr. Budge's *Book of Governors* raises the hope that he may give us more such specimens of Nestorian life and literature, such as are contained in the two beautifully printed volumes before us.

Especially welcome to Biblical students will be Dr. Budge's edition of the Discourses of Philoxenus, Bishop of Mabbōgh in the first half of the sixth century, which he has undertaken for the Royal Society of Literature. This eloquent writer, who was born at Tahal in Bēth Garmāi, circa A.D. 460, and was the author of the celebrated Philoxenian Version of the New Testament, also wrote, besides numerous other works, thirteen homilies, the Syriac text of which (comprising 625 pages royal octavo) has now been edited by Dr. Budge from eight MSS. in the British Museum, of which the earliest dates from the sixth century. A comparison shows that the text of these discourses was handed down to at least the ninth century without any essential corruption; and we may thus hope to form a fair judgment as to the Biblical text the author had either before him or in memory, and to advance a step in the investigation of the history and development of the Syriac version of Scripture. In a second volume Dr. Budge proposes to give an English translation of the Discourses, and to print extracts from the unpublished treatises of Philoxenus which throw light upon difficult passages therein. The handsome binding of Vol. I. adds to the attraction of the book, which is further enhanced by four photographic plates giving specimens of the most important MSS. from which the text is published. Let us hope that his new duties as Keeper of the Department of Egyptian and Assyrian Antiquities at the British Museum will not prevent the author from an early issue of Vol. II.

MATHEMATICAL BOOKS.

American Journal of Mathematics—Vol. xv. 4; Vol. xvi. 1. (Baltimore.) The contents of the first number are: a paper by Mr. Basset on "Toroidal Functions," which embodies results laid before the London Mathematical Society

by the author last year; a valuable Note by Dr. F. N. Cole on "Simple Groups as far as Order 660," which is a continuation of like work by the author in vol. xiv. W. H. Echols writes on "The Expansion of Functions in Infinite Series." E. W. Brown gives the completion of his memoir on "The Elliptic Inequalities in the Lunar Theory." A short Note follows on "The Multiplication of Semi-Convergent Series," by Prof. Cajori: it is an attempt at the extension of results given by Voss (*Math. Ann.*, vol. xxiv., p. 44). The longest paper in the number is by T. F. Holgate, on "Certain Ruled Surfaces of the Fourth Order." In continuation of work by Cayley and others, the writer considers "those species which may be generated by two projective sheaves of planes of the second order." Prof. Cayley sends a Note on the so-called quotient G/H in the theory of Groups. The second number, which is furnished with an excellent likeness of Prof. Lie, opens with a memoir by E. B. Van Vleck "Zur Kettenbruchentwicklung Hyperelliptischer und ähnlicher Integrale." This exhaustive piece of work is illustrated with numerous diagrams and references. Mr. Basset contributes a paper on "Waves and Jets in a Viscous Liquid." In vol. ix., Prof. Greenhill discussed the principal cases of wave-motion in a frictionless liquid which had been solved up to that date; Mr. Basset now considers certain problems of a similar character when the viscosity of the liquid is taken into account. The remaining papers are "Sur l'inversion des integrales de fonctions à multiplicateurs," by M. E. Picard, and on orthogonal substitutions that can be expressed as a function of a single alternate (a skew symmetric) linear substitution, by Dr. H. Taber.

Plane Trigonometry. By S. Loney. (Cambridge University Press.)—*Elementary Trigonometry*. By H. S. Hall and S. R. Knight. (Macmillans.) Each of these little books is excellent, and the student might well be content with either. There is, of course, the old familiar material, but it is decked out in such attractive guise as the authors could contrive. Each is more elementary than some recent works on the subject which have been based on De Morgan's ideas; but the second is the more elementary, as the writers have eschewed the use of infinite series and imaginary quantities. From our point of view, which is that of a school teacher, the latter, therefore, is the book which we should recommend for boys. It is drawn up with that skill which shows the writers to be past masters in the art of teaching, and is quite on as high a platform for Trigonometry as their previous books on Algebra are for that subject. We have read the text with care and have thoroughly enjoyed it. Logarithms are not relegated to Algebra, but come in for a full and careful discussion; the worked-out examples will furnish capital models for pupils and should "cure that inaccuracy which is so often due to clumsy arrangement." The chapters on heights and distances, properties of triangles and polygons, and the final chapters on miscellaneous transformations and identities, and on miscellaneous theorems, strike us as being very well done. A good deal to the same purport may be said of like parts in the first book, but for the reason stated we have gone more carefully over the other. We have found the examples we have tried correct, with the exception, in the second book, of p. 219, ex. 7, interchange sines and cosines; p. 353, xxiii. (a), 1, answer should be $\sin^2 n a$ not $\sin 2 n a$. The books differ on one point. The first book devotes seven pages to a list of formulae, whereas the other is opposed to the practice. Something may be said on both sides, though we ourselves

incline to the opinion that such lists "encourage indolent habits and foster a spurious confidence which leads to disaster when the student has to rely solely upon his own knowledge."

SCIENCE NOTES.

THE annual meeting of the Royal Institution will be held on Tuesday next at 5 p.m. On Thursday afternoon, Prof. Dewar will begin a course of three lectures on "The Solid and Liquid States of Matter." The evening discourse on Friday will be delivered by Prof. Charles Stewart, on "Sound Production of the Lower Animals."

THE second James Forrest Lecture, in connexion with the Institution of Civil Engineers, will be delivered on Thursday next by Dr. John Hopkinson, his subject being "The Relation of Mathematics to Engineering."

THE Duke of York has intimated his willingness to become an honorary president of the Royal Geographical Society. The council have just made the annual awards for the current year. The two royal medals to Capt. H. Bower and M. Elisée Reclus: the former for his journey across Tibet from west to east, from the borders of Ladakh to the borders of China; and the latter in recognition of his life-long devotion to the study of comparative geography and more particularly in recognition of the completion of his great work, entitled *La Nouvelle Géographie Universelle*, of which the twenty-first and final volume was published last year. The Murchison grant to Capt. Joseph Wiggins, for his services, extending over a quarter of a century, in opening up the Kara Sea route to Northern Siberia and the navigation of the river Yenesei. The back grant to Capt. H. J. Snow, for his rectification of the map of the Kurile Islands, the result of observations made during many years' voyages among these islands. The Gill memorial grant to Mr. G. E. Ferguson, a native of Sierra Leone, whose route sketches and itineraries have greatly assisted in clearing up the geography of the Gold Coast interior. The Cuthbert Peek grant to Dr. J. W. Gregory, of the British Museum, for his recent journey to Lake Baringo and Mount Kenia. Prof. H. Mohn, of Christiania, Mr. Justin Winsor, librarian of Harvard University, and Mr. Frederick Jeppe, the author of a map of the Transvaal Republic and a large contributor to the geography of South Africa, were elected honorary corresponding members of the society. The annual dinner of the society has been fixed for May 28.

ON Monday next, at 8.30 p.m., Mr. Edward Whymper is to deliver a discourse at St. Martin's Town Hall, entitled "Twenty Thousand Feet above the Sea," which will be illustrated with lantern slides from photographs and sketches by the lecturer.

PHILOLOGY NOTES.

THE last issue (Zweiter Band, Heft 3) of the *Beiträge zur Assyriologie* (Leipzig: Hinrichs) concludes with a paper by Mr. S. Arthur Strong, on "Some Oracles to Esarhaddon and Assurbanipal," from tablets in the British Museum hitherto unpublished. The cuneiform text is given, in facsimile reproduction of Mr. Strong's copies, together with a transliteration, an English translation, and notes. The oracles are delivered by Asur and Istar; the geographical names mentioned are the people of Gimir and the land of Ellipi. We may mention that the four preceding parts of this publication have been illustrated with portraits of Grotefend, Ludolf, Sir Henry Rawlinson, and Prof. Jules Oppert.

REPORTS OF SOCIETIES.

PHILOLOGICAL.—(Dictionary Evening, Friday, April 13.)

PROF. SKERT, vice-president, in the chair.—Dr. Murray made his yearly report on the progress of the Society's New English Dictionary. Since the last report, the letters C and E have been completed; D is in type to "Definition," and F, which Mr. Bradley edits, to "Fiancée." D and E will form vol. iii., and F G H vol. iv., if they can be squeezed into one volume. The publication of two parts of C and E so soon after one another has made many readers suggest that, in future, the parts shall be half-crown ones of seventy-four pages each, and issued regularly every two or three months. So far as the editors are concerned, this might be done if Mr. Bradley could get another capable man on his staff. During 1893 50,000 quotations were sent in, of which 9500 were due to Mr. Henderson, who set himself to illustrate combinations and phrases of simple verbs; 300 of his slips appear in the Dictionary article of "Come." More extracts from the best modern novelists—Hardy, Meredith, Haggard, Ward—are wanted. Thirteen sub-editors sent in work: Mount, Robertson, Anderson, Bartlett, Bousfield, Brandreth, Brown, Browne, Löwenberg, McClintock, Smallpiece, Beckett, Nesbitt. Parts of J, K, M, N, O, P, R, T, W still need sub-editing. The best helper was Dr. FitzEdward Hall, who read all the proofs, as did Messrs. Gibbs, Johnstone, Fowler, Sykes, Amours. Prof. Sievers, P. Meyer, Pollock, Maitland, Goudie, Vines also gave aid. The bulk of D consists of *de-* and *dis-* words, which are dull and difficult because they have so much connotation beside their denotation: their uses are vague and indefinite, their forms and meanings often confused, specially where their Latin originals have verbs with both prefixes, like *de-cernere* and *dis-cernere*. In Mid. Eng., both "*decern*" and "*discern*" occur in the senses of the modern "*discern*," as well as in those of the modern "*decern*." "*Defer*," to put off, is not from *L. de + ferre*, but from *dis (dif.) + ferre*. After "*defer*," "*different*" and "*difference*" were taken into English, and then "*differ*" was used as a distinct verb. But to make up for treating as distinct two words from the same original, one of them, "*defer*," to put off, was confused with another "*defer*," to submit to another person's judgment, from *L. de-ferre*, to carry down, tender, submit. The initial *d* in "*daffodil*" has not been satisfactorily accounted for. It first appears in Turner's *Herbal* (1547), "*the white affodil or Dutch daffodil*," Cotgrave (1611) has "*thaffodil*"; it is from Fr. *asphodèle*. "*Damp*" was (1) a noxious exhalation, miasma, as in "*choke-damp*, *fire-damp*," (2) a watery vapour; fig. a dejection of spirits: "*shame, that cold water damper to an enterprising spirit*" (1748); "*out of sixteen people, five dampers were present*" (1818). "*Dank*," moist, disagreeably moist, was formerly our "*damp*." "*Dandy*," from "*Jock-a-Dandy*," came from Scotland to London in 1813-14. The West Indian fever "*dandy*" was altered by the Negroes of the islands from the East African *denghy* got from Somali. "*Dapple-grey*" is perhaps from Icel. *deppil* spotted, but has been mixed with "*apple*," whose equivalent is used in the other Teutonic and the Romance languages. "*Darkle*," vb., was made from the adverb "*darkling*," taken as a participle. The "*deck*" of a ship is two hundred years older in English than in Dutch. "*Debenture*" is from Latin *debetur*: "*there are due to N. £5 for goods, &c.*" It was first a voucher for payment of stores or a soldier's wages, which was then taken to a pay-office; next, an acknowledgment of debt; then of a loan to Government, and in 1847 to a joint-stock company; later, *Debenture-stock* was formed. "*Daughter*," "*dead*," "*dear*," "*black death*" (coined by Mrs. Markham), "*gray*" and "*grey*," &c., were also dealt with.—A hearty vote of thanks was passed to Dr. Murray for his services to the Dictionary.

METEOROLOGICAL.—(Wednesday, April 15.)

THE president, Mr. Richard Inwards, delivered an address on "Some Phenomena of the Upper Air." He said that there are three principal ways in which the higher atmosphere may be studied.

(1) by living in it on some of the great mountain chains which pierce many miles into the air in various parts of the globe; (2) by ascending into it by means of balloons; and (3), by the study of the upper currents as shown to our sight by the movements of the clouds. After describing the effects of rarified air on animal life and natural phenomena, Mr. Inwards proceeded to give an account of various balloon ascents which had been undertaken with the object of making meteorological observations. In 1850 Messrs. Barral and Bixio, when they had ascended to 20,000 feet, found the temperature had sunk to fifteen degrees Fahrenheit; but this was in a cloud, and on emerging from this 3000 feet higher, the temperature fell as low as minus thirty-eight degrees, or seventy degrees below freezing point. In 1862 Mr. Glaisher and Mr. Coxwell made their famous ascent, when they reached an altitude of about seven miles from the earth. A short time ago a balloon, without an aeronaut, but having a set of self-recording instruments attached, was sent up in France; and from the records obtained it is shown that a height of about ten miles was attained, and that the temperature fell to minus 104 degrees Fahrenheit. Clouds are simply a form of water made visible by the cooling of the air, which previously held the water in the form of invisible vapour. Every cloud may be regarded as the top of an invisible warm column or current thrusting its way into a colder body of air. After referring to the various classifications and nomenclatures of clouds, of which that proposed by Luke Howard in 1803 is still in general use, Mr. Inwards said that, whatever system of naming and classifying clouds be adopted, it should depend on the heights of the various clouds in the air; and he gave a few rough rules by which the comparative altitudes of the clouds may be judged, when there is no time or opportunity to make exact measurements. Among the indications by which a cloud's height in the air may be gathered are its form and outline, its shade or shadow, its apparent size and movement, its perspective effect, and the length of time it remains directly illuminated after sunset. By the last method some clouds have been estimated to have been at least ten miles above the surface of the earth. The cloud velocities at high altitudes have been carefully noted at the Blue Hill Observatory, Mass., U.S., and show, practically, that at about five miles height the movement is three times as fast in summer, and six times in winter, as compared with the currents on the earth's surface. After showing a number of lantern slides illustrating the various types and forms of clouds, the aurora borealis, rainbows, &c., Mr. Inwards concluded his address by urging the desirability of establishing a good cloud observatory somewhere in the British Isles.

VICTORIA INSTITUTE.—(Monday, April 16.)

PROF. E. HULL in the chair.—Mr. T. G. Pinches described some results of the researches made by him among the Babylonian tablets now under examination at the British Museum. He first reviewed the attributes of the thirteen gods in the Babylonian Pantheon, each of which claimed to be *Aa* or *Ya* of the Gods; he quoted tablets of about 650 B.C., in which the king used the word *god* as a monotheist would, and then went back to the third millennium B.C., where he found tablets using the same expression in the same sense. Further light was thrown on the reason for this by other important inscriptions, and the author stated that of late the evidence had accumulated which forced him now to regard the Babylonian Pantheon as really one god.—A discussion took place, in which it was pointed out that, at in the earliest Egyptian, so now in the early Babylonian records, there was evidence of a primitive monotheism. Those contributing to the discussion were Sir H. Howorth, Dr. Löwe, Mr. Rassam, Major Conder, Mr. Mengedocht, Mr. D. Howard, and Canon Girdlestone.

ARISTOTELIAN.—(Monday, April 16.)

SHADWORTH H. HODGSON, Esq., president, in the chair.—Mr. J. S. Mackenzie read a paper on "Mr. Bradley's View of the Self." It was contended that there were apparent inadequacies in Mr. Bradley's system, due to an insufficient recognition of the place of the self in knowledge. The

various senses in which Mr. Bradley recognises the self were distinguished—the sentient self and the self as a psychological construction being apparently the most important. It was urged that it is necessary to recognise also the self as the unity of experience and as the ideal involved in knowledge; and it was contended that by introducing these conceptions certain modifications would be rendered necessary in Mr. Bradley's system, especially (1) a removal of the antithesis between truth and reality; (2) the introduction of a positive instead of a merely subversive dialectic; (3) a modification of the analysis of psychological elements, through the explicit recognition of three stages in the development of consciousness; (4) a reconciliation of the two sides of self-assertion and self-denial in the moral ideal; and (5) a more fully developed view of the finite world as the revelation of the Absolute. It was acknowledged, however, that on all these points Mr. Bradley has, to a considerable extent, supplied his own correction.—The paper was followed by a discussion.

HISTORICAL.—(Thursday, April 19.)

MR. OSCAR BROWNING in the chair.—Mr. C. P. Merrian was elected a fellow.—A paper was read by Prof. T. F. Tout on "The Earldoms under Edward I." in which the policy of the Crown towards the great territorial houses was explained and illustrated by an examination of the distribution of the several earldoms, based upon the actual returns contained in the *Inquisitiones post mortem* and other records.—Sir James Ramsay, Mr. Sidney Lee, Prof. Cunningham, and Mr. H. E. Malden took part in the discussion.

FINE ART.

Persian Ceramic Art, belonging to Mr. F. Duane Godman, F.R.S., with Examples from other Collections. The Thirteenth-Century Lustred Wall-Tiles, by Henry Wallis, with Illustrations by the Author. (Privately printed.)

THIS volume concludes what is one of the most sumptuous of illustrated catalogues. The special function of the art of chromolithography has never perhaps been so fully shown as in these pictures of lustred Persian pottery, unless, indeed, it be in those wonderful facsimiles of old book-bindings with which the skill of Mr. Griggs adorned the illustrated catalogue of the Burlington Fine Arts Club exhibition in 1891. The colours of some of the vases pictured in the previous volume of the Godman collection were more powerful and the whole effect more gorgeous; but we are inclined to think that Mr. Samuel Hodson has hit his colours in the present plates with a nicer exactitude, and has rendered the lustred surfaces with even greater success than before.

If we begin by speaking of the illustrations, it is Mr. Wallis's own fault (or, rather, virtue); for in that graceful and interesting essay embedded between the catalogue and the appendix, which he has framed with a lovely margin of design, from a Persian MS. in the British Museum, and inlaid with figures of tiles all printed in gold, he tells us that he has thus adorned his text with the benevolent intention of enabling his readers to refresh their eyes when tired of his own literary performances. This attests a generosity and a concern for the happiness of his fellow creatures which are quite oriental in their scale, and also quite in accordance with the spirit of that beautiful art of which the volume is a record.

But, indeed, the illustrations may be regarded as part of the text. They are, in

modern parlance, "documents" in a true sense. When sifted and compared with the patience and artistic instinct of Mr. Wallis, these tiles reveal certain variations in design which enable him to place them in something like chronological sequence, and they also bear inscriptions (and in a few instances dates) which are a great assistance to the historian of art. Unfortunately, with regard to these most beautiful and interesting examples of the art of Persia in the thirteenth and fourteenth centuries there is little to help such internal evidence; but what Mr. Wallis has done shows how much more may possibly be accomplished when the comparatively few examples which have reached Europe in recent years are supplemented by others belonging to the same and to preceding periods. That they exist in the ruins of once great cities like Rey can scarcely be doubted; and we may hope that before very long these precious dust-heaps will one day be excavated by a Schliemann, a Dieulafoy, or a Flinders Petrie.

Meanwhile, what we already possess of the ancient ceramic art of Persia in the British Museum, at South Kensington, and in private collections, nay, even this very volume itself, is sufficient, if not to satisfy the historic appetite, at least to raise the vision of a world like that of the Arabian Nights: a world of groves and nightingales, of gardens and gazelles, of palaces glittering with gold and gems, and of a people careless and luxurious, lovers of the chase and the wine cup, clad in purple and fine linen, and faring sumptuously every day. Even the wall-tiles of their ruined buildings breathe still that "joy of life" which once possessed them, and have inspired Mr. Wallis (not perhaps without a tinge of professional envy) to write this eloquent description of a painter's Utopia.

"The Persian artist of the times when these tiles were produced had not to roam the world for subjects. Seated in his open shed, the gorgeous procession of Eastern life passed before him. The images of the gallant noble on his curvetting charger, the sedate merchant, the dainty maiden, the laughing children, were photographed on the tablets of his memory, to be represented in the lustred line when occasion required. So, also, the gorgeous and profuse flora suggested endless motives for decoration in his "unpremeditated art." But beyond and above all was the ever-present source of inspiration, the light that is known only in the East, and in which his spirit rejoiced. His wants were few, and bountiful nature is liberal in the East. Calamity might come; but then, generally, it was the sharp stroke that smote, and body and soul parted. He knew little of "the weariness, the fever and the fret" of modern Western life, and he would not import into his art—so sensitive and responsive to all outward phenomena as well as to all spiritual emotions—that of which he had no experience. Hence it has come to pass that these few square inches of glazed pottery carry with them, like the notes of the nightingale and the skylark, an ever-flowing sense of joy and gladness; and it is not surprising if one sometimes finds on the walls of those whose work lies in our substantial, matter-of-fact, not unpleasant but often too smoky Western cities, a plaque that still, at the distance of six centuries, reflects the sunshine, the art, and the poetry of the far-off East."

So perhaps the Persian artist of the thirteenth century lived and had his being; so, we fear, notwithstanding Mr. Wallis's sanguine view of the future of Iran, the Persian artist will never live again. "There are no birds in any last year's nest."
COSMO MONKHOUSE.

NOTES ON ART AND ARCHAEOLOGY.

THE New Gallery opens next week. But the Royal Academy, adhering rigidly to its rule of the first Monday in May, will not open until the week after; the private view is fixed for Friday, May 4.

THE forty-first annual exhibition of pictures by British and foreign artists at the French Gallery, Pall Mall, will also open next week. The special attractions are Turner's "Meeting of the Waters," and a series of studies from nature by Prof. C. Heffner.

WE may further mention that a collection of pictures and sketches, by the late Charles Jones, of the Royal Cambrian Academy, is now on view at Mr. A. Bertram Lond's studio, Ryder-street, St. James's.

THE following have been elected members of the Royal Society of British Artists: Messrs. Robert Christie, Reginald Machell, E. H. Read, Montague Smyth, Frank Spenlove Spenlove, and Holland Tringham.

AN exhibition of works by past and present students of the City and Guilds of London School of Technical Art will be held in the hall of the Skinners Company from May 1 to May 9. The exhibition will include sculpture, modelling, engraving, drawing, painting, design, house decoration, and wood engraving. Among the past students of the school who will contribute are Miss Barlow, Mr. Harry Bates, Mr. George Frampton, Mr. W. G. John, and Mr. F. W. Pomeroy.

ON Monday next, Messrs. Sotheby will sell a second instalment of the valuable collection of old silver plate formed by Mr. Robert Day, of Cork. The larger portion is of Irish manufacture, including not a few examples of the seventeenth century, made at Dublin, Cork, and Youghal. There are several chalices and patens. The catalogue is illustrated with three photographic reproductions.

THE April number of the *Studio* (Bell) is in some respects the most noteworthy that has yet appeared. A lithograph by Mr. Whistler, entitled "Les Gants de Suède," is a remarkable picture, and is printed *hors texte*. And *apropos* of it there are two interesting little notes on lithography; one of them by Mr. Rothenstein, whose art now attracts much attention, and the other by Mr. Way, the most artistic of practical lithographic printers. Then, in addition to a report in *extenso* of the lecture in which Mr. Frederick Wedmore throws cold water by the bucketful upon the average art student and the ordinary painter, for whom he does not conceal his indifference, there is a short paper by Mr. Lys Baldry, on the late Albert Moore, several of whose designs are reproduced in exquisite fashion. Mr. Moore's "Summer Night," we cannot help thinking, actually gains by the absence of colour.

THE new Part of *Archæologia Aeliæna*, published by the Society of Antiquaries of Newcastle (London: Andrew Reid), is, as usual, full of interesting matter and excellent illustrations. First, there is a brief report of the committee appointed to make excavations *per lineam valli*. Two series of cuttings were made at different parts of the *vallum*. One led to the discovery of a bronze axehead and a flint scraper, suggesting whether the *vallum* may

not possibly be a work of the pre-Roman period; the other disclosed traces of a wide road running parallel with the wall, but apparently of later date. Then we have a detailed account of the Roman bridges over the North Tyne near Chollerford, and two articles upon the Roman altar to the goddess Garmangabis, which was found at Lanchester, in Durham, last July (see ACADEMY, August 19, 1893). General Sir William Crossman describes a bull of Pope Adrian IV., relating to Neasham Priory in Durham; Mr. Cadwallader J. Bates treats of the battle of Flodden from contemporary records, in supplement of a former paper by Dr. T. Hodgkin; and there are also several good papers on local churches and families. Finally we may mention an article on the Goldsmiths Company of Newcastle, who branched off from the Plumbers in 1702, and who discontinued the privilege of assay in 1884. The Company itself still exists, and possesses a circular copper plate, upon which the punches of no less than 287 makers have been impressed.

THE STAGE.

It is true, certainly, that at half the London theatres the serious pieces are doing badly, or have done so badly that they have now ceased to do at all. Changes in the bills are announced in every direction, though whether they will produce a success, either popular or distinguished, yet remains to be seen. Meantime, an actor of excellent comedy—a man whose voice, whose appearance, whose gait, whose manner have been quaint comedy itself (we mean Mr. Edward Terry), has taken again to burlesque, from which, so to say, he sprang. Miss Kate Vaughan—one of the earliest revealed of the modern Muses of the Dance—has forsaken the old writers for a return to the extravagances in which she was wont to be nimble. Burlesque or fantastic opera—opera supported by no serious and no artful strains—is what pays best of all: it is quite curious to witness, even on a brilliant Saturday afternoon like that of last week, the eagerness of the public to regale itself with song and dance. In the banquet of the drama, solid fare is neglected, and appetite is roused only upon the appearance of the *entremets*.

ON Friday in last week the annual public reading by the members of the Shakspeare Reading Society, under the direction of Mr. William Poel, took place at the Steinway Hall, the play of "Richard II." having been selected for the entertainment of the evening. Very wisely, we consider, was the piece chosen, for on the regular stage—notwithstanding the play's individuality of interest and its unquestionable charm of diction—we are never, we fear, likely to behold it. Mr. Poel always contrives to get the best that is to be got out of the ladies and gentlemen whom he teaches to read, and a great deal is to be got out of the highly intelligent members of the Shakspeare Reading Society. Though dispensing with scenic effect, Mr. Poel does not scorn the aid of music, and Mr. Vinning composed for the occasion an appropriate chorus.

MUSIC.

BERLIOZ' "FAUST" AT VENICE.

THE performance of Berlioz' "Faust," which was given on April 19 at the Fenice Theatre, is quite an event for Venice. None of Berlioz' music had ever been heard here before; and that which is most often played here is the music of Rossini, varied by "Crispino e la Comare." The performance of "La Damnation de Faust" was a purely local effort, due entirely to the energy and enterprise of the

Cavaliere P. A. Tirindelli, who got together a chorus of 120 and an orchestra of 80, partly from the Liceo Musicale Benedetto Marcello, and partly with the aid of amateurs, many of them society people. The undertaking was certainly a hazardous one; but it has proved, on the whole, very successful. The soloists were not specially remarkable; but the chorus had been brought into very workable order, and the orchestra kept together extremely well. The brilliance of Italian voices, their sharp staccato way of attacking a melody, a certain jollity in singing, suited some parts of Berlioz' music admirably. And there were certain things in it—certain snaps, and dashes, and leaps—which I have never heard better done than by this Venetian orchestra. An Italian orchestra is always at its best in passages of loud brilliance; but it can never stay to give all the fine shades. And in German music, such as the selection from Weber's "Euryanthe," which the band was playing the other day in the Piazza, it loses the whole character, the whole effect, of what was intended by the composer. The music of Berlioz is much more possible to an Italian orchestra than perhaps any other serious foreign music; for Berlioz has all the brilliance of the Italians, with a finesse which one would like to call French if any other French composer had manifested it. It must be said, however, that the Cav. Tirindelli's orchestra never quite got that silvery quality which Berlioz' music, at its loudest, always has if properly played. That was not the fault of the conductor, who over and over again carried his orchestra with him by the mere force of his will, and seemed to wring his effects out of them.

The house was crowded; the audience a little puzzled, not without enthusiasm, but not inclined to be over enthusiastic. What seemed to me curious with an Italian audience was that some of the parts which produced least effect, so far as I could see, were just those parts in which Berlioz had really done what their favourite composers had always been trying to do: those parts in which he hurls a mass of sound at you like a bomb-shell; those explosions which in Rossini are ludicrous, in Verdi fine, but which no one has ever managed like Berlioz. A Venetian audience could not but recognise, and could not recognise without admiration, the astonishing mastery and novelty of Berlioz' orchestration. But I fancy they still preferred, and will continue to prefer, the orchestration of Ponchielli.

ARTHUR SYMONS.

RECENT CONCERTS.

BERLIOZ' "King Lear" Overture was performed at the third Philharmonic Concert at the Queen's Hall, on April 19. This work was one of the sins of his youth. It was programme music; and Berlioz himself, who, at the time at which it was written, had just been the victim of treachery and faithlessness, was the real hero. There is plenty of passion in this Overture; but the ideas are not deep, and the workmanship is not striking. The piece, however, is scored with consummate skill: in fact, with genius. Berlioz had not much to say, but said that little remarkably well. The performance, under Dr. Mackenzie's direction, was spirited. The programme included another Overture, one by Dr. C. H. H. Parry, "To an Unwritten Tragedy," heard for the first time at these concerts. The music is interesting, the subject-matter is attractive, and the developments show skill. The work is good and worthy of its composer, though scarcely likely to increase his reputation. We cannot agree with the remark in the programme-book: that "the title tells us

enough for guidance as to the mood in which the piece can best be heard." It seems to us that the title and the music were at variance, for the latter scarcely rose to a tragic level. M. Sapellnikoff, the Russian pianist, gave an interesting performance of Schumann's Concerto in A minor, though the reading was, perhaps, a little too objective to pass as pure "Schumann." Certain traditions have been handed down by the gifted widow of the composer, and it is difficult for a critic to approve of even the slightest departure from them. One must, however, beware of becoming narrow-minded. M. Sapellnikoff met with a brilliant reception, and, by way of encore, played a Liszt Rhapsody. Miss Ella Russell sang in place of Miss Amy Sherwin. She came, in fact, to listen, but kindly volunteered to assist the directors, who, at the last moment, learnt that Miss Sherwin was unable to appear.

Mr. Bevan gave a concert at St. James's Hall on Monday evening; and, to commemorate the anniversary of Shakspeare's birth, settings of some of his songs were included in the programme. The idea was a good one, and it seems a pity that it was not carried out more thoroughly. It would not be difficult to draw up a long and attractive programme of "Shakspeare" music, both vocal and instrumental. Miss Samuelli, Miss Clara Butt, and Mr. Lloyd achieved special success. The Dilettante Vocal Quartette sang a glee by Spofforth, and a part-song by Buck; while the Meistersingers Orchestra, under the direction of Mr. Norfolk Megone, performed three dances from Mr. German's Incidental Music to "Henry VIII."

Mr. Frederick Dawson gave his second Pianoforte Recital at St. James's Hall on Tuesday afternoon. The programme commenced with Bach's Fantasia Chromatica and Fugue, which was followed by Beethoven's Sonata, (Op. 31, No. 2), in the same key. It was a happy idea to place these two works in juxtaposition, for in mood they greatly resemble each other. Mr. Dawson's reading of the former was neat, but colourless. In the Sonata, especially in the Adagio, he showed more warmth; there was, however, great lack of delicacy in the Allegretto. It is not given to all pianists to achieve success with the "Appassionata" Sonata. It cannot be said that Mr. Dawson failed, yet in his rendering there was evidence of thought and study rather than of feeling. This was followed by Beethoven's last three Pianoforte Sonatas (Op. 109, 110, and 111). The first was somewhat roughly handled; in the second, however, the pianist rendered far more justice to the composer and to himself. His technique was admirably neat, and his conception of the music good. In the last there was, again, excellent playing, and yet the pianist did not reveal the full message of the music. Mr. Dawson deserves every encouragement; he has Beethoven at his fingers' ends, and when his hear-service is as great as his head-service, he will, indeed, be a splendid player and true artist. J. S. SHEDLOCK.

MUSIC NOTES.

THE Royal Academy of Music has just completed its seventieth year of work. A commemorative concert will be given at the Queen's Hall on Thursday, May 10. The whole of the music will be selected from the works of past students (such as Sir Joseph Barnby, Sir Sterndale Bennett, F. Corder, E. German, Sir G. Macfarren, Dr. A. C. Mackenzie, and Sir A. Sullivan), and all the performers will be either present or past students. The proceeds of the concert will be devoted to the fund for assisting poor and deserving students by the payment of fees.

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